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Sept. 23 - Sept. 30, 2010 #1322 | www.citypaper.net

➤ FOOD | The gang gets reviewed
MOVIES | Adams in Toronto + SUPPLEMENT | Full guide to the F/M Fest



THE WAR ON DRUGS IS HEATING UP

Oh the frontlines with Fishtown rocker Adam Granduciel.

Bilal
Echo Orbiter
Adam Taylor
Baby Flamehead
Dominic Angelella
and lots more at the F/M Fest

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editor'sletter
By Brian Howard

NEXT FEST THING

➤ IF YOU'VE BEEN in Philly for a minute, you've seen citywide rock festivals mme and go. Alas, poor Popped! Whatber, Philadelphia Music Conference. Wherefore art thou, POPfest and Philadelhty? Some had promise and faded. Some just had cool names. None are still, y'know, around anymore. So it was with warmess that I looked forward to the Philadelphia Film & Music Festival (Philly F/M). I guess it was F/M mun man Isaac Freese's attitude (why shouldn't Philly have a kick-ass music festival?) and vision (a SXSW for the Mid-Atlantic) that won us over. You can find the complete schedule on p. 29, and Eric Schuman's best bets for the fest on p. 21.

Fishtowner Freese, 34, a University of Texas alum, moved from Austin last year based mostly on friend Joe Lekkas' raves. "I love Austin, but I had wanted to see what living in a bigger city was like," says Freese. Lekkas (of Village Green booking), JoAnna Marmon and Frisse have spearheaded the impending four-day blowout, which starts today. We wanted to know, basically, why Philly. And why now.

➤ HOW'D THIS ALL START?

Joe and I were eating lunch at Honey's one day back in October of 2009. I had asked Joe why there wasn't a big SXSW type festival. To me it seemed Philly had such a great scene. He gave me a sarcastic one-liner: "Because it's Philly!"... We are suth huge music fans that we started pondering if it was possible to even put it all together. Once we started getting all the basics down, it seemed to just snowball.

➤ WAS PHILLY'S POOR TRACK RECORD WITH ROCK FESTIVALS OAUNTING? DID YOU MEET WITH RESISTANCE OR IHDIFFERENCE?

It was a bit daunting. But, I think the main factor we had going for us was that [Joe and I] are both very determined and, at times, obstinate guys. ... We let our competitiveness take over. We didn't quite care for comments or opinions stating that we couldn't do it; we were more concerned with just getting those who wanted to be on board in on our vision. We did encounter some indifference initially, but once ... people saw the progress we were achieving, we had more people bemming excited and involved.

➤ ANY SHOWCASES YOU'RE MORE EXCITED ABOUT THAH THE OTHERS?

I have a few, actually. I'm most excited about the Smallstone Records showcases at Milkcreek Tavern. I love the heavy/stoner rock genre. I was thrilled they wanted to be a part of the first Philly F/M Fest, and I'll be attending those two nights. There is also a showcase at M Room on Sunday night that I am excited to go to. Some friends of mine in the band Killo Dilla are driving from Austin to play. They will be joined by locals The Big Terrible, who I think are an excellent band.

(bhoward@citypaper.net)

COVER PHOTOGRAPHY BY NEAL SANTOS
DESIGN BY REBECA PERKIN



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The Ghastly Tales
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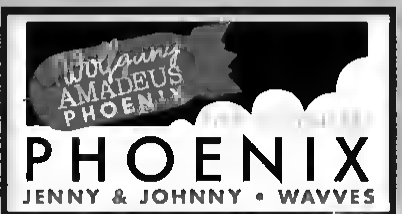
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SAT, OCT 9 AT 7:30PM



LADY ANTEBELLUM
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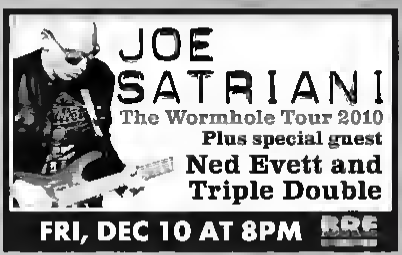
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NEW SHOWS!























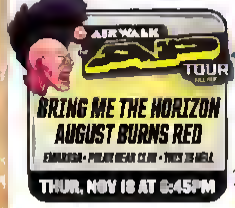


















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the naked city



THOMAS PITILLI

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Now hiding in your bushes

If you haven't yet heard of **Christine O'Donnell**, well, first, you should really leave your cave once in a while. Second, spend a few minutes with the Google, which will direct you to a veritable **treasure trove of crazy** from the newly crowned Republican nominee for U.S. Senate from Delaware. See, O'Donnell's beauty doesn't just lie in the typical fundamentalist nonsense she spouts — the Earth is 6,000 years old, gays can pray away their "**identity disorder**," etc — or even in the fact that she is basically **Sarah Palin's Mini-Me**. Nor is it just her anti-masturbation campaign in the 1990s, her claim that co-ed dorms lead to "**orgy rooms**" (clearly, we went to the wrong college), her assertion that condoms don't do anything to prevent AIDS or her intimations that **Bill Clinton killed Vince Foster**. Joe Biden tapped her phone line and her political opponents are stalking her and "hiding in the bushes." It's not even her statement on *Politically Incorrect* years ago that she dabbled in witchcraft and had a "midnight picnic" "**on a satanic altar**," although that's pretty awesomely ridiculous for an ostensibly serious politician, or her bizarre claim that scientists have **cloned mice with human brains** or her belief that Middle East censorship of sinful behavior is a good thing. And we'll even let slide, for the moment, the more serious problems — for instance, that O'Donnell, in **apparent violation of Federal Elections Commission rules**, served as the treasurer of her own campaign and spent campaign funds on what appear to be personal expenses (including her rent).

No, the real beauty here is that, despite the plain reality that this woman is **certifiably nuts** and demonstrably unqualified, the GOP faithful and party leaders are lining up behind her anyway. And if nothing else, that shows how insane our political system has become.

Good news: **Delaware isn't Mississippi**, and O'Donnell's going to lose. Bad news: Palin, **U.S. Sen. Jim DeMint** (R-S.C.) and the right-wing vanguard are touting her victory last week over moderate **U.S. Rep. Mike Castle** as another triumph for the Tea Party.

Which got us wondering: How totally stoked about O'Donnell is **Pat Toomey**, the GOP's Senate candidate in Pennsylvania? After all, in many ways, Toomey was an **original tea-bagger**. Club for Growth, the right-wing group he helmed from 2005 to 2009, was established to do just what O'Donnell did — go after Republicans deemed **not conservative enough**. And Toomey — who, during his six years in the House of Representatives, had a voting record that **makes Rick Santorum look like Michael Moore** — has embraced all manner of fringe politicians. He called DeMint, an extremist by any measure, "exactly the kind of leader the GOP could use" and recommended him for the GOP's **vice-presidential nomination** last year (along with billionaire flat-tax enthusiast Steve Forbes and former Texas Sen. Phil Gramm, who famously labeled us a "nation of whiners"). He also referred to Palin as "**a principled reformer**."

Why won't Toomey support Christine O'Donnell?

So, considering how much Toomey loves DeMint and Palin, and how much DeMint and Palin love O'Donnell, we naturally assumed that Toomey would jump at the chance to offer a **full-throated endorsement** of the new Tea Party Queen (which, of course, we would then use to bludgeon him).

No dice. "Pat has not made **any official endorsements** of any candidates right now," says communications director **Nachama Soloveichik**.

So, let's take a different tack. Why won't Pat Toomey support **American Hero Christine O'Donnell**?

The public demands answers, Pat. (We love troublemaking.)

+ OTHER THINGS CHRISTINE O'DONNELL HATES

Speaking of troublemaking, have you been following the row between the organizers of the second-annual **Philly Naked Bike Ride** (PNBR) and the producers of something called **Wild About Philly** (WAP)? As we first reported on The Clog, PNBR honcho **Clifford Greer** dispatched an e-mail to his list Sept. 13 complaining about WAP's **allegedly malicious activities** during the Sept. 5 ride, and threatening legal action. "During assembly at Lemon Hill, a

>>> continued on adjacent page

is cloning humans with mice brains

+ A Million Stories

<<< continued from previous page

video production company called WAPtv shot footage of a number of riders. As far as we know, no one was filmed without permission. WAPtv has produced and is **selling a DVD of their footage**. We have seen this DVD and we feel that its content is **not in the spirit of our event**, and that the riders filmed were not informed that this video would be for sale publicly. We have sought out volunteer **legal assistance** in order to halt the sale of this video."

Of course, there's a question about whether, even if everything Greer claims is true, any laws were broken. The naked bikers had, after all, gone out in public **in the buff**, and in doing so, probably abrogated their rights to control how their images are used, whether such usage is "in the spirit of our event" or not. But putting that aside — Greer says in an e-mail that there is **no lawsuit in the works** — this whole ordeal makes Wild About Philly look pretty sleazy. A jaunt over to their website (waptvshow.com, the show airs on WYBE Channel 35 Sundays at midnight and on Comcast Channel 80 and Comcast On Demand) isn't **confidence-inspiring**. It features links to things like "Philly's Model Showcase," with a picture of a blonde arching her back on a bed, clothed only in **bra and panties** (models have to pay $10 for the privilege of being filmed), and a DVD called *Wild About Philly Uncut Vol. 2*, which promises to show you stuff they can't show on television, **wink**.

Still, Wild About Philly insists everything is on the level. This weekend, video editor **Reg Williams** e-mailed us a defense, along with a link to a YouTube clip, which he said previewed the allegedly offensive DVD. The clip shows a bunch of **giddy, naked hipsters** being interviewed, fully aware that they're on camera. "To set the record straight, we are **not selling the DVD commercially**. The DVD is only meant for the bikers," Williams wrote. "When they were filmed, many of them asked if they could get a copy of it, so they were given a card so **they could order a copy**. It would cost a great deal to send everyone a free copy; that is why we ask for a donation to cover the cost. … The DVD is **not pornographic**."

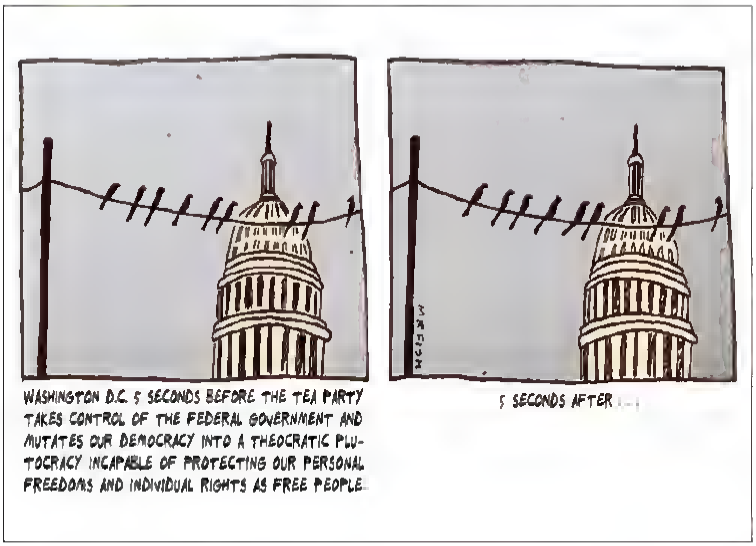
The show, says Williams in an interview, has been around for 15 years, and exists "to let everyone know there is a **good entertainment life**" in Philadelphia. He stresses that his crew gave out business cards to and asked permission of everyone they filmed, the DVD, he says, was intended only for the naked bikers. (As of this writing, that DVD is still listed on **WAP's merchandise page** with a $15 price tag, though the site now says, "DVD is not for sale. If you wish to have a copy of [sic] yourself contact us at contact@waptvshow.com.")

"It sounds like they were **slandering our name**, that's what it sounds like," Wilbams says of Greer's e-mail. "I don't know what [Greer] was seeing or what he was judging. **That's not right** how he's coming at us."

"They sell videos called *Dirty Down South Biker Babes*," Greer responds. (Technically, it's *Dirty South Biker Beauties*.) "These videos cost the same as the videos of the bike ride. … There's just no way it's about the bike ride. It's **eroticized nudity**. … WAP exploits naked people. There's no way they can say otherwise."

+ This week's report by Jeffrey C. Billman and Juliana Reyes. E-mail us at amillionstories@citypaper.net. Get your daily fix of news, sports and commentary on The Clog, citypaper.net/clog

the other whitemeat > otownorack.com



the bell curve

CP's Quality-o-Life-o-Meter

[0] A teenager dressed in red Spandex runs onto the field during Monday night's Phillies game and is tripped by Braves left fielder Matt Diaz. "I thought it was Satan," says Diaz. "So I figured, 'OK, Lucifer, let's do this. It ends tonight.'"

[+1] Philadelphia movie theaters screen pro- and anti-Mumia documentaries on the same night. And no matter which one he went to, Michael Smerconish got laaaaid.

[-1] Three people in Egg Harbor Township, N.J., tell police they saw a man fall from the sky, but authorities have yet to find a body. And so begins the fulfillment of the Weather Girls' Prophesies, repeated at wedding receptions since the dawn of time. Hallelujah.

[5] As City Council prepares to debate ending DROP, it awards a $125,000 consulting contract to a its former CFO, who retired last year with a $528,000 DROP payout. "Does this shock you?" asks Anna Verna. "How about if I just break your windshield and shit into your car? What if I busted into your apartment and just fucking killed your cat? Would you be shocked then? Fuck you. Fuck you, citizens of Philadelphia."

[1] The Delaware River Port Authority has spent $40,000 over the last decade to buy and maintain a liquor license. You mean that ferry ride doesn't have to suck?

[0] In his first start in four years, Michael Vick leads the Eagles to a victory over the Detroit Lions. "Oh, big whoop," say Lions.

[0] Philadelphia's first casino, SugarHouse, is set to open in Fishtown. With what Fishtowners call an Egg Party.

[0] Amy Prudish, a 36-year-old massage therapist, is arrested in Upper Darby after allegedly offering an undercover cop "a variety of sexual activity" in exchange for a generous tip. Ding! Ding! Ding! That sound means it's time for another Bell Curve Joke-Off! I heard her madam's name is Ima Virgin. The act was condemned by family values crusader Jenny Slutsky. "It's a tough job, but someone's gotta do it," says officer John McWhorefucker. A background check on Prudish reveals that her real name is Amy CumDumpster.

This week's total: -6 | Last week's total: 7

manoverboard!
By Isaiah Thompson

GIMME THREE STEPS

➤ **ON FRIDAY, TWO** Chinese students were attacked at Bok Vocational High School in South Philadelphia by a group of about 10 other students — some or all of them black, apparently The students were hospitalized and released with minor injuries, so far, one student identified as an attacker has been arrested. It was an ugly incident, eerily reminiscent of the attack last December on more than 20 Asian South Philadelphia High School students by a group of mostly black students — just the kind of incident, in other words, that called for the Philadelphia School District's patented technique of making problems go away in *just three easy steps*

Step One Offer a backstory that spreads blame and de-emphasizes race. In her first public comments about the Dec. 3 violence at South Philadelphia High School, Superintendent Arlene Ackerman told reporters that the attacks on Asian students were retaliation for an attack on a "disabled African-American student," — an incident that was never substantiated A month later, she said the attacks were "gang-related" — a claim later withdrawn The day after the Bok attack, the District explained that it was "part of a pre-planned freshman hazing ritual," explained a spokesman. Though the "ritual" targeted only the two Chinese students, the District was sure "race was not a motivating factor"

Step two Order suspensions, invoke "zero tolerance," and don't look back. The first suspension after the South Philly High violence was Vietnamese student Hao Luu — himself a victim of an attack the day before [Cover Story, "The Fall Guy," Isaiah Thompson, March 18, 2010]. Some eight or nine more students were later suspended, and Ackerman called for "zero tolerance" of school violence — a policy that ignores systemic issues at the root of violence The morning after the Bok High attack, Principal Larry Melton called for the alleged attackers' expulsion, adding, "I'm pleased to say this was an isolated incident."

Making problems go away.

Step three Issue a report with vague conclusions and recommendations, and call it a day Following the Dec 3 attacks, the District released a $100,000 report by retired Judge James T Giles that ignored a long history of antagonism toward Asian students at the school, relied on unsubstantiated theories of provocation and concluded that while race was a factor, the whole thing was largely a misunderstanding Among his recommendations "further investigation." No report has been issued thus far on the Bok High mêlée. But on Wednesday, the District's Racial and Cultural Harmony Task Force — established after the Dec 3 attacks — was set to issue its final report, albeit five months late Among its recommendations "Focus on hiring diverse staff," and "more funding — for cultural activities." Other solutions to racial disharmony included having students wear "dresses/costumes native to their cultures," or the idea that "breakfasts and lunches should accommodate cultural diversity"

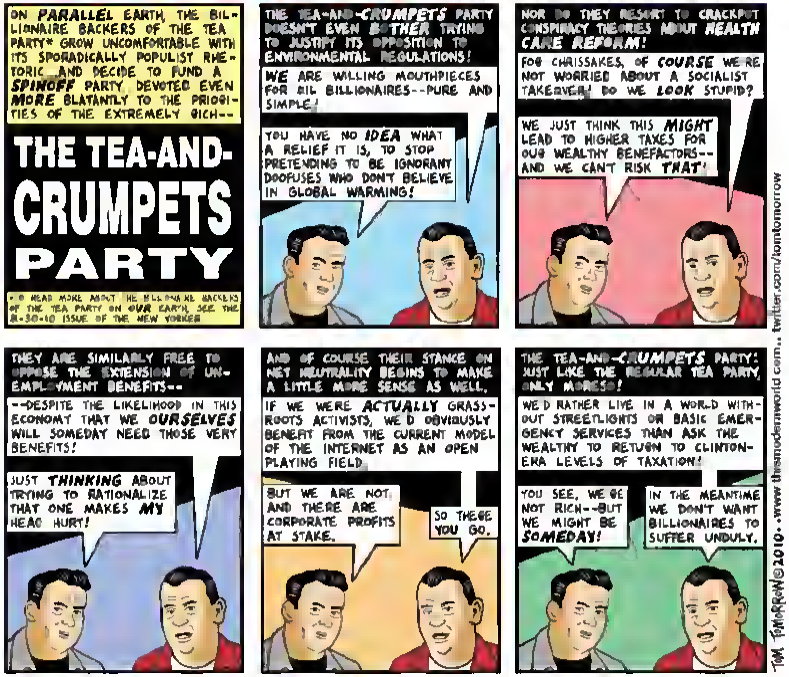
The report, whose recommendations are literally cobbled quotes from surveys of different schools, makes no substantive policy recommendations, sets no goals or metrics of evaluation and holds no one accountable to any standard of progress whatsoever

It is, in a word, just what the District ordered.

• It's never an isolated incident. E-mail isaiah.thompson@citypaper.net

THIS MODERN WORLD

by TOM TOMORROW



feedback
From our readers

LIBERALISM!
This is a prime example of liberalism infecting our culture as a whole [Fall Arts Guide, "Death Cabaret for Cutie," Holly Otterbein Sept. 16, 2010] Without God in school you have godlessness. With godlessness, you have sin and depravity God help a society which calls eating cow hearts and immersing oneself in fake blood "art." Please vote for Tea Party candidates in all upcoming elections. We can take our country and our culture back.

Steve
VIA CITYPAPER NET

INDOCTRINATION!
This isn't art ["Death Cabaret for Cutie"] Have you been to the website? This is indoctrination The articles are recruiting [sic] people who are depressed and unsatisfied with their lives like the terrorists do What the hell does a performance troupe need a hypnotist [sic] for? Did you see the subliminal [sic] massages in their party invatation [sic]? This isn't art. It's a cult.

"Tea Party Dave"
VIA CITYPAPER NET

BRAWN, TOO, PLEASE
The article says that we need more brains, less brawn [A Million Stories, Sept. 16, 2010] Yes, but we need a lot of brawn, too When the plumbing goes or the roof leaks, we don't need overeducated people It is becoming harder and harder to find competent workers in these areas, and people need to be trained to do these types of jobs There are always going to be people who will not be good at the educational system and they deserve a chance to succeed also

Barbara Tarvydas
VIA E-MAIL

DEPT. OF CORRECTIONS
In a recent cover story ["Hall of Secrets," Holly Otterbein, Sept. 9, 2010], we incorrectly stated that the city took down an online database of restaurant inspection violations. In fact, the database moved to the state's Department of Agriculture site. *City Paper* regrets the error The online version of this story has been altered to reflect this correction

• Send all letters to ***Feedback*** *City Paper, 123 Chestnut St., 3rd Floor, Phila., PA 19106; fax us at 215-599-0634; or e-mail editorial@citypaper.net Submissions may be edited for clarity and space and must include an address and daytime phone number*

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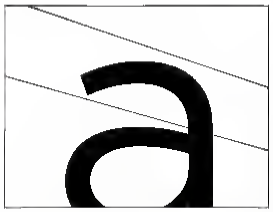
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NEW MUSIC ISSUE 2010

war on drugs

Working the soundboard with mad rock scientist Adam Granduciel



by Patrick Rapa

Adam Granduciel's giving his new theremin a test run in his living room studio in Fishtown. He flutters his fingers in the air around the antenna, liquidy squeals burst from an amp in the next room. Then he hooks up a guitar and an effects pedal, and strums a few chords. The sound bends when he leans in with the guitar neck, and straightens out when he backs away. "Pretty cool," he says.

He and the rest of The War on Drugs just got back from a session at Moog Studios in Asheville, N.C. The Etherwave-model theremin was a parting gift. While you probably won't hear it shrieking in the background of a War on Drugs album anytime, it does fit Granduciel's mad scientist/tinkerer vibe.

And this is his lab, a small, sunlit room cluttered with all kinds of well-worn toys: a 16-track tape machine, a couple tape echo devices, a harmonizer, some old tube preamps, half-busted '80s reverb units, organs, synths, guitars, a Tom Thumb piano — "It's pretty minimal actually. It's pretty stripped down," Granduciel says, straight-faced. He's thinking of the high-tech recording setups the Drugs or his other band, Kurt Vile & the Violators, have found themselves in recently. "But it's nice to have a little work space, you know?"

This is where both bands practice, and where Granduciel shapes and reshapes his music. Stuck to the walls are thick strips of tape pulled off the soundboard — marked-up, scribbled-on relics from bygone recording sessions. There's also a wrinkled poster of Tom Petty. The War on Drugs recently did some recording at Echo Mountain, another studio in Asheville, and found out halfway through that they were using the same soundboard Petty used for his 1979 classic *Damn the Torpedoes*. "Blew my mind," says Granduciel. "He's definitely one of my favorites in terms of songcraft."

Granduciel leans over his computer until he finds the track he's looking for, one of the songs from those sessions. Perhaps it's the power of suggestion, but it seems like there's a little bit of "Refugee" in this one. More prevalent is the half lush/half raw folk-rock sound, typical of The War on Drugs. The frontman's keyboards and guitars can set a moody scene, but Mike Zanghi's drums and Dave Hartley's bass inject a resilient, classic rock edge. The vocals echo — sometimes imperceptibly, sometimes with a sung-in-a-subway-tunnel sheen — and the guitar strums along. Brings to mind open roads and hot breezes.

Flipping through his iTunes, Granduciel points out hours upon hours of recordings that became the band's due-in-October EP, *Future Weather* (Secretly Canadian). The final version clocks in at a mere 28 minutes. This is the raw first take, here's the one with the clean guitar lick, a version with looped drums. A single song might have 50 or more remixes. Somehow he keeps track of it all, able to assemble an evolutionary path for each one on a whim.

Already he's thinking about re-recording a couple tracks from the EP for a full-length due out in March. He doesn't want fans to feel cheated, but he's got this urge to push the songs in new directions inspired by the Asheville trip. The early Drugs recordings were essentially homemade solo projects, now that it's a full band, Granduciel's compulsion for exploring sonic possibilities seems to be increasing. He loves the feeling of the band getting locked in, everybody on the same page. "Drugs is the kind of band where like you try to keep it real loose so you don't overthink everything," he says. "Then by the third or fourth show of the tour, you feel like the best band in the world."

(pat@citypaper.net)



photograph by neal santos

THE WAR ROOM "It's pretty [illegible] actually. It's pretty stripped down," Granduciel says of his living room studio setup. "But it's nice to have a little work space, you know?"

NEW MUSIC ISSUE 2010

attia taylor

A Girls Rock Philly alum makes glorious bedroom pop

words by M.J. Fine

From the first time you hear Attia Taylor, it's clear she's not quite like anyone else. Her airy, flexible voice floats above sparse, spacey synths and snaky rhythm tracks. Her lyrics are declarations: "Don't blame the government for all the things you can't figure out", "They always want what they can't have", and "She is a mad scientist."

Taylor, 20, could very well be singing about herself. But where did she come from? Shortly after releasing her second EP, *Short Stories & Small Glories*, the singer and occasional djembe player talked over e-mail about how she got here and where she wants to go.

"I remember using household items to make instruments, being eager to sing on a tape recorder when I was about 4 and writing songs over karaoke instrumental discs." It wasn't an artistic family that nurtured her ambition, but one that let Attia be Attia. "They don't really understand my dedication to this craft," she says, "but they are very supportive."

The East Falls native boarded at Girard College, where she started writing poetry in elementary school, moved on to songs and plays in middle school and got serious about songwriting in high school. It's also where she met most of her band: Xylophone player Anissa Martinez was a classmate; John Romano (bass and djembe) and Aqila Clement (drums) are teachers. (New addition Bradley Bergey rounds out the group on accordion.)

After graduation, Taylor honed her style at Girls Rock Philly, singing in the trip-hop combo Oak Oak Okay. The experience was so positive, she's gone on to share her knowledge with the most recent crop of campers.

"It is one of those environments that you dream about as a young woman, like walking into a room and not being judged because of what you have on and having your ideas appreciated not just as a woman but also as a person. It's safe."

She also picked up pointers from her playlist: Marvin Gaye inspired her to make music with meaning, PJ Harvey to stay true to her vision and Imogen Heap to be her own sound engineer, while she soaked up "quirky dance elements" from Stereolab, Stereo Total and other French pop artistes.

Taylor proved to be an apt pupil with the catchy bedroom pop of her first EP, *Dear Universe*, released last November. The follow up, available for download at attiataylor.bandcamp.com, sees her extending her range, from the chilly, only-in-Philly "Hezekiah and The Car" to the choppy piano fever dream of "Wonder the Wonderful."

"*Dear Universe* was an experiment and *Short Stories & Small Glories* was a project," she explains. "There was no mapping with *Dear Universe*; it just sort of happened."

She's careful not to get tunnel vision when it comes to music, and studying communications at Temple allows her to explore her options without slamming any doors. "I've been trying my hand at film, journalism, audio editing and everything else that sweet major has to offer."

Though she plans to continue mentoring younger musicians, she knows the best way to teach others is to keep doing her own thing. "People search their whole life to find their passion, and I've been extremely fortunate to find this so young," she says. She's got the poise, she's found her voice and she's charted a path. Though there's still so much to learn, she believes she's up to the challenge.

"I feel more human on stage than I do when I'm at home," she says. As for everything else, "I'm starting to fall in love with the production aspect, plus I love to travel. ... In other words, I'll make it work."

(m_fine@citypaper.net)

Attia Taylor plays Night Market Philadelphia Thu., Sept. 30, 6-10 p.m., East Passyunk and Tasker, nightmarketphilly.org.



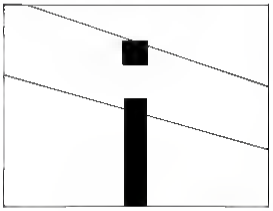
photographer jessica kourkounis

MISS UNIVERSE "People search their whole life to find their passion and I've been extremely fortunate to find this so young," says Attia Taylor

NEW MUSIC ISSUE 2010

baby flamehead

Philly's acoustic pioneer babies reignite as wise old heads



written by
M.J. Fine

If, as they say, youth is wasted on the young, nowhere is it more true than when it comes to music. When you're in your early 20s, you start a band because you're bored, because you want to entertain yourself, because your roommate came home with some weird stringed thing and you want to use it to make noise that no one's ever made before.

That's how it was for Baby Flamehead.

"Three of us were living in a shitty-apartment on 15th Street," recalls guitarist Chris Unrath. "Andy brought home a crazy looking instrument."

It turned out to be a bura, a three-stringed monster bass, and Andy Bresnan played the hell out of it. In 1987, no other Philly band had a bura, few bands outside Ukraine did. And while the cool kids were devouring hardcore and grunge, Baby Flamehead was going acoustic.

"I've always thought we were one of the very early 'unplugged'-style bands," says drummer Dean Sabatino. "We had all come from various 'rock' combos and we switched it up using the acoustic stuff."

They released just one album, 1990's *Life Sandwich*, on the then-hip, now-defunct indie label Texas Hotel. It was filed under folk rock at the time, but that's just because no other term really encompassed the saucy, shuffling, sensual, syncopated, surfy and sprawling sounds the quartet made.

"We got compared to 10,000 Maniacs on occasion because they also had a female singer," says frontwoman Eden Daniels. "But — seriously, folks — we sounded nothing like them."

"Thimble Full o' Nothin'" goes back and forth between spirited '50s tent revival and lonesome a cappella dirge, "Amy" is a jangly, sing-along swipe at a know-it-all loser. Twenty years later, *Life Sandwich* is long out of print and still sounds like nothing else.

Bresnan agrees. "Sometimes I think, 'Those young people are pretty clever!' I am kind of a fan of them now, separate from having made them back then."

Baby Flamehead garnered a loyal hometown following, but after four years and several lineup changes, they flamed out. When you live in bars and your van breaks down and your merch gets stolen, you think the universe is telling you something. That the universe is telling every other band the same thing doesn't minimize your misery one iota. When you're young, you think your next gig will be just as special.

And who's to say it won't be? Bresnan, who split first, quickly got a good thing going with Big Mess Orchestra, while Sabatino stuck with the Dead Milkmen and Daniels did time in The Shummers. Unrath played with everybody. Baby Flamehead's legacy remained untarnished — but, apparently, incomplete.

Because when you're in your 40s, you're ready to re-create the chemistry and drop the drama. So what's different this time? "No smoking, not a whole lot of drinking," Unrath says. "We're the grown-ups now. We are the people warning you not to be like the people we were then. We sound fabulous."

Just don't hold your breath waiting for a reissue of *Life Sandwich*. "We probably have an album's worth of new material right now, so that's more exciting to us than trying to get the old stuff out again," Daniels says.

For now, that means polishing off songs that never got recorded the first time around, but she's excited by the prospect of introducing things she wrote in the interim.

Saturday marks Baby Flamehead's fourth show since reuniting earlier this year, and time has given them the perspective they need to hold on tight this time.

"I would love to play in this band forever," says Unrath. "I really would."

(m_fine@citypaper.net)

Sat., Sept. 25, 9 p.m., $10, with Party Photographers and Anita Mej, Tritone, 1508 South St., 215-545-0475, tritonebar.com.



photograph by
mark stehle

NEW FLAMES. The reunited Baby Flamehead (L-R: Chris Unrath, Eden Daniels, Dean Sabatino and Andy Bresnan) perform at Liberty Lands earlier this month.

DARYL HALL
JOHN OATES



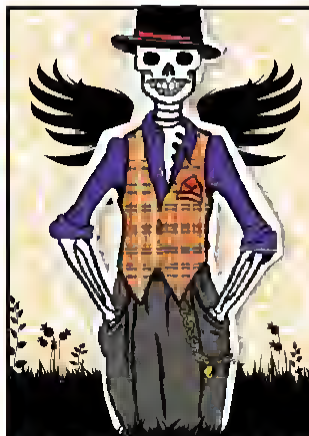
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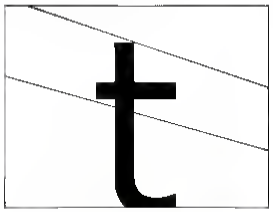
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NEW MUSIC ISSUE 2010

echo orbiter

Get the band back together or the terrorists win



written by
Patrick Rapa

The reasons Echo Orbiter came back are as hazy as the reasons it left. After six years of making loud weird rock 'n' roll together, and then nine years in which they were never all in the same room, the trio — Justin Emerle (vocals, guitar, keys) and his brother Colin Emerle (bass), and high school friend Jeremiah Steffen (drums) — played a reunion show at Johnny Brenda's on Saturday night.

The set was engaging, 45 tight minutes of old favorites, and new ones off *Euphonicmontage*. Like every Echo Orbiter release since 2001 (the t's five full lengths, plus several EPs and compilation appearances), the album is essentially a Justin Emerle solo project. This live, full-band return began as a whim, a publicist's suggestion that *Euphonicmontage* needed a release party. "I got a hold of these guys and here we are," says Justin, shrugging, a few nights before the show. "This was, like, literally three and a half weeks ago."

So. What actually broke them up? None of the classics (personality conflicts, creative differences). Just circumstance.

Rewind nine years: After months of planning, the band was about to launch its first big tour, during most of which it'd be opening for Oklahoma rock veterans The Starlight Mints. They started with a warm-up gig in Chapel Hill. That was Sept. 10, 2001.

The next day they were driving past the smoking Pentagon and answering calls from bookers canceling most of their gigs. They finished up in Providence with what turned out to be the last show for Echo Orbiter 1.0. Weeks after coming home, somebody broke into their New Jersey practice space and stole everything: drums, amps, guitars. Then they just stopped. No breakup, no meeting. The brothers still saw each other, of course, but the band became, mysteriously, a non-issue.

Kids, jobs, school, the lack of equipment — Steffen still hasn't replaced his stolen drum kit — all kept even the thought of a reunion on the back burner. "I look back and I kind of regret it. I definitely regret it," says Justin. "It was a lot of lost time there. For no reason."

Euphonicmontage is a fine reintroduction to Echo Orbiter, the kind of twisted songwriting that earned them comparisons to Elephant 6 bands like Olivia Tremor Control and Of Montreal back in the day. Now they see kindred spirits in Animal Collective, Black Moth Super Rainbow and MGMT.

Their sound used to get them tagged as psychedelic. Justin prefers dark, demented and playful. *Euphonicmontage* is like a sideshow, full of sad freaks and geeks. "Mouth of an Incomplete Twin" is about a guy who hears voices and thinks he's going crazy until he discovers the titular orifice in his stomach. In "This Worm in Rigor Mortis," a girl punctures her boyfriend to release the butterflies he'd eaten. One can only presume what "A No-Headed Magician Born in Philly Today" is about.

Sonically, Justin subscribes to Bob Pollard's 4 P's: psych, pop, prog, punk. Guided by Voices, at least philosophically, has a strong influence on his songwriting. "If you really dig deep you can see stuff like that," he says. "But on the surface, I mean, 'Mouth of an Incomplete Twin' is pretty far from 'Echos Myron.'"

Now in their 30s, the guys laugh about returning to the Philly scene as old-heads. "I had to lie to get in to play the Khyber. I was 17," recalls Colin. Before they went away, Echo Orbiter was probably best known around here as the punks who smashed their instruments on the Trocadero stage at POPfest in 2000. Now a lot of the bands they used to play with are gone: Bent Leg Fatima, Perils of Pauline, etc.

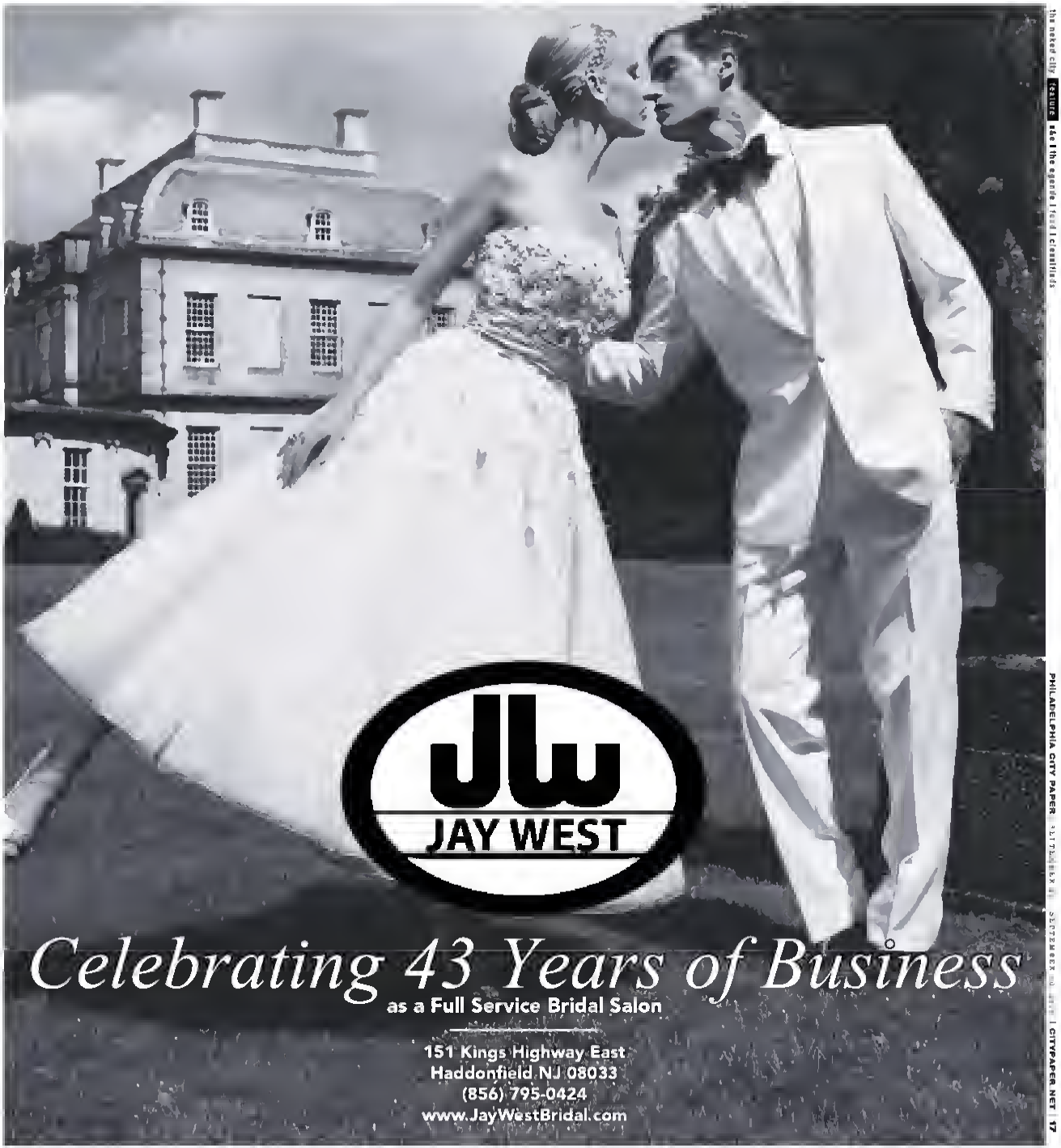
"But there's no shortage of good bands on the scene now," says Justin. "If they did a POPfest now it would be a pretty damn good one."

(pat@citypaper.net)

photo by
jessica kourkounis



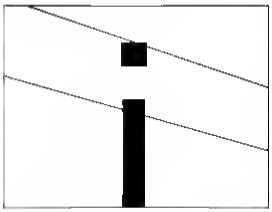
HOT FREAKS. Echo Orbiter (L-R: Colin Emerle, Justin Emerle and Jeremiah Steffen) played its first show since 2001 at Johnny Brenda's on Saturday.


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NEW MUSIC ISSUE 2010

dominic angelella

How a UArts jazz student became a vital cog in the Philly rock scene



words by
John Vettese

It's easy to spot Dominic Angelella in a crowd. He's tall and lanky with long, flowing red Jesus-hair and a scraggly beard. Also, you've probably seen him before, on stage somewhere.

The 24-year-old Port Richmond singer and guitarist has crafted a formidable resume in recent years, infectious effects-pedal folk with Hop Along, blues-rock swagger with Elevator Fight, esoteric projects like Norwegian Arms and Patty Crash. He also fronts Dragonzord, his laboratory for myriad musical interests ranging from tape-hiss psychedelia to power pop.

But when Angelella's name pops up on another lineup, he shrugs it off. "Oh, that? It's just another project."

What seems like remarkable versatility to the layperson is commonplace, he argues. "Almost every musician I know is as busy as they possibly can be."

The Baltimore native was first exposed to this while gigging in his hometown's disparate DIY basement spaces that eventually conjoined into the Wham City artist collective. By the time it reached prominence in 2004, thanks to Dan Deacon's emergence on the national scene, Angelella had moved to Philadelphia to study jazz guitar at University of the Arts.

"I wasn't really a jazz guitar player," he recalls. "I had always thought about music in a rock idiom. It definitely helped me expand."

This growth accelerated when, on a walk home from class in 2006, he stumbled upon a nondescript flier for guitarist try-outs. He recalls laughing about it. "I was a lot more bougey back then," he says. "I wasn't doing this!"

But friends talked him into giving it a shot. Turns out the audition was for Nouveau Riche, the genre-defying band fronted by prominent Philly MCs Dice Raw and Nikki Jean. Angelella got the gig. It was his primary musical outlet until 2008 and helped him connect with future collaborators like Elevator Fight's Zoe Kravitz, Dragonzord co-conspirator Joe Baldacci and South Philly producer Ritz Reynolds, who's currently recording a Gorillaz-style pop flipside to Angelella's eclectic songwriting. He's calling the project Dragon King and plans to debut it at The Ox this October.

Angelella's versatility attracted Hop Along's Frances Quinlan — she was impressed that he went to school for his craft. It also kind of pissed her off.

"It's probably the part of his nature that I'm hardest on him about," she says. "At one time I tried to see him as more of a member-when-available, and attempted getting other guys to play in his place. But the fact is, if I were to do that now, Hop Along just wouldn't be what we've worked so hard to make it. Nobody can play like Dominic, with his voice. He's become completely indispensable to us."

Busy musicians are happy musicians. Ask drummer Eric Slick, who moves among Dr. Dog, The Adrian Belew Power Trio, groove-instrumentalists Paper Cat, and Lithuania, his informal indie combo with longtime bro Angelella. "Craft has re-emerged as an essential part of popular music," Slick says. "Just look at Grizzly Bear, St. Vincent or The Dirty Projectors. Those musicians are fucking incredible." Angelella is a busy guy, Slick says — and that busy-ness includes being "the most incredible freestyle rapper" in the city — but he's always learning. "The fact is: The more projects you're involved in, the more well-rounded and valuable you become."

Quinlan concurs. "Multiple-band people also seem to be a little less crazy than one-band people. Dom's in a lot of bands, but they're so different from each other that I think it's strengthened his scope of a song's potential."

Angelella is less analytic: "I love so many different types of music," he says. "I don't see why I can't do it all."

(j_vettese@citypaper.net)



photo/photo by
mark stehle

ALL OVER. Dominic Angelella plays in Hop Along, Elevator Fight, Dragonzord and several other projects. "Almost every musician I know is as busy as they possibly can be," he says.

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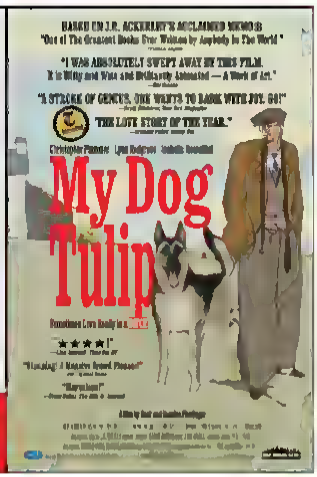
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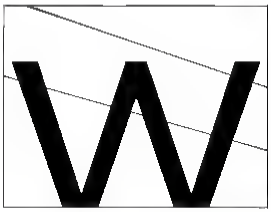
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NEW MUSIC ISSUE 2010

bilal

How a soulful singer-songwriter got over and got free



by A.D. Amorosi

When Germantown native

Bilal Oliver released *1st Born Second* in 2001, the future looked golden. He had a fanciful falsetto voice, swerving, soulful melodies and Interscope's major-label backing.

Things changed with 2006's *Love for Sale*. The album was free, open-ended, frenetic — far adrift from the neo soul wave he came in on. "I was fighting the whole time I was making that record, with the label, as I was writing lyrics in the studio," says Bilal, who lives in Harlem these days but returned to Philly for a show last week. "I had the session cats telling me my songs were weird and that nobody's going to like this. I had to literally stop tape and throw those guys out of the studio." He's laughing as he remembers. Interscope had signed Oliver for a certain sound and, in his estimation, didn't expect or want him to grow into the free-jazzy guitar-slinger he had, in actuality, always been.

"That's how I started out doing in college — the singer-songwriter thing where you sit down at a desk, write a song, then make the track. Not just start with a track." Bilal still digs *1st Born Second*. There's so many moods for him to love. But that album had a dozen-plus producers, including Philly's James Poyser and ?uestlove. This second CD had a more singular vision of soul music, maybe one with louder guitars and less hip-hop. "But I was told that's not how black people make records." When *Love for Sale* got leaked and bootlegged before release, Interscope shelved the record. But don't think of Bilal and *Love* as hostages. They are legends of the ether, free as birds and joyfully all over the place.

The same goes for *Airtight's Revenge*, his new album.

"It's all free," says Bilal of vocals that glide, wheedle and bleat unbound with music that covers the sonic waterfront. "I wrote a lot of these new songs like [jazz saxophonist] Wayne Shorter would write a song. Better still, how Miles Davis would cover a Shorter composition by taking Wayne's complex notions of harmony and chord changing and breaking it down to this simple whole tone scale." Bilal sought to create arrangements so open-ended that in live performance, they'd become a different song every night.

While the jutting rhythms of "All Matter" and "Restart" sound like King Crimson, "Cake & Eat It Too" is a bleakly feverish avant-blues jam. "Flying" is a blackly tart tune about a dope dealer's daughter breaking her hump on a stripper pole. "It is a rough story," laughs Bilal, who was inspired by Iceberg Slim and his terrible tales of women doomed from the start. "Levels" may sound darkly electronic and horn-filled, but its words are confessional.

"[With] 'Who Are You,' though, I'm challenging the world to look deeper," he says. Longtime fans may remember that Bilal grew up with a Christian mother and a Muslim dad. Thoughts of uplift and religion have long weighed heavily on his mind. "There're more similarities amongst the religions than there are differences."

Bilal has lots of plans, like moving home to Philly to start an arts lab ("too expensive in New York City"). But right now he's concentrating on "fucking with people's psyches. I want this to be as freeing to hear as it was to make." So is *Airtight* more of a relief than a revenge? A sweet revenge, maybe. "It's not a dark negative revenge I'm talking about. It's about me having so much new love, new purpose for what I do. That's the revenge." Then he takes a deep breath and laughs hard and long. "It's definitely a relief, though."

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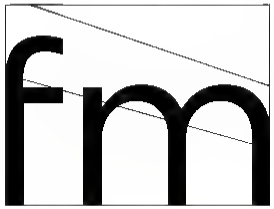


photography by neal santos

IS THAT JAZZ? "I wrote a lot of these new songs like Wayne Shorter would write a song," says Bilal. "Better still, how Miles Davis would cover a Shorter composition."

f/m fest

If you plan it right, you'll have a long weekend ahead of you.



Eric Schuman

The best kinds of festivals are ones that take over a city, the ones that can't be contained by a couple locations. More accurately described as a citywide happening, The Philadelphia Film & Music Festival—"F/M" to the kids—spans four days (Sept. 23-26) and inhabits just about every space where a stage and sound system can be constructed. Many of the featured musical performers are local, household names if you're paying attention, though plenty of out-of towners are migrating for the weekend. You can spring for a few different ticket packages, but here are some suggested scenarios.

THURSDAY

Let's ease into the festival by starting off at a few familiar spots. Johnny Brenda's will kick things off with **A Sunny Day in Glasgow**, whose new album is currently available for free download at asunnydayinglasgow.com (read: what are you waiting for?). Also at JB's is indie-popper **East Hundred**, one of a number of bands making multiple appearances throughout the festival. If you'd rather spend your Fishtown evening at Kung Fu Necktie, you'll be met with the eclectic rock of **Univox**, the breezy pop of **The Homophones** and the garage fuzz of **Hair Rocket**.

FRIDAY

You'll need a little creativity, and maybe a helicopter, to make it to all of Friday's finest offerings, but it'll be worth it. Let's say you slept over at Johnny Brenda's on Thursday night and wake up around 9:30 p.m. You'll find yourself knee-deep in sets by Philly's **Creeping Weeds** and **Blood Feathers**, with the U.K.'s purveyors of precise guitar rock, **Field Music**, rounding out the evening. Across town at the North Star is another roots-n-rock affair, with cowpunk **Bobby Bare Jr.** getting support from **Adera** and **Dave's Bloodline** and **Frog Holler**. Venture over to Silk City for a quick jolt from **Busses** and **Gildoe Works** before catching a late-night showcase at Tritone featuring New York's **Uzuhi** (originally hailing from Japan), which employs carnivalesque shifts to create a kooky brand of punk rock. Speaking of kooky, one of the F/M Festival's bigger shows features Philadelphia's favorite satirical punk band, **The Dead Milkmen**, alongside the ever-entertaining **Black Landlord** at World Café Live. The Milkmen have been testing out a lot of new material over the past few years, so expect some of those future classics to make their way into the set of regular classics.

SATURDAY

The F/M Festival is also home to several smaller, daylong festivals. The first day of music at Crane Arts features an assortment of local favorites, from the revival-tent twang of **Toy Soldiers** to **The Swimmers**' bright new wave. Three separate stages on Girard Avenue between Front and Fourth streets will play host to more than 20 acts, including Brazilian jazz guitarist **Pedro Moreas**, the sunspot-stricken psychedelia of **The Armchairs** and **Turning Violet**. Violet's charming chamber pop. A few blocks away and a few hours later at Bookspace, **The Silence Kit** and **Ghosts in the Valley** will cap off a night of bookshelf-shaking rock 'n' roll. And...as long as you're in the neighborhood, head back to Johnny Brenda's for a set from hazy dream-popsters **Asobi Seksu**.



SUNDAY

Crane Arts' second day ropes in even more diverse sounds, with **Hezekiah Jones** and **Papertrees** bringing the warm folk tones, and **Kaylin Lee Clinton** and **The Hoppin' John Orchestra** providing two very different takes on modern jazz. Two alt-rock icons will make appearances on Sunday night, as well, with The Lemonheads' **Evan Dando** playing a solo set at the North Star, and **Grant Hart** of Husker Du showcasing his artistic passions at World Café Live. OK, now go get some sleep.

(eric.schuman@citypaper.net)

For complete listings of bands, venues, times and prices, see phillyfmfest.com or the F/M supplement, on p. 29





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re:view
Robin Rice on visual art

POTS & PAEANS



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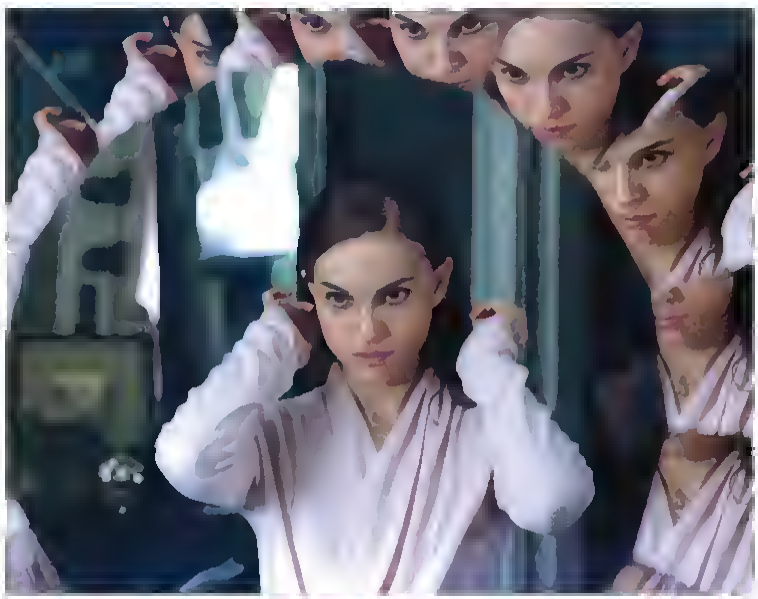
➤ **SHOWS IN TWO** adjacent galleries at the PMA's Perelman Building please the eye and refresh the psyche in utterly opposing styles. What do they have in common? You don't need to know or study or ponder anything to enjoy them. The unorthodox double feature is perfect.

Images of Bohnchang Koo's oversize photographs of white Korean pots in "Plain Beauty" may elicit bland comments, but seeing them in person is a much more satisfying experience. This is the last weekend to see the monochromatic pictures that transcend nearby examples of real Joseon dynasty porcelain. The clarity of Koo's work will surely remind some of Giorgio Morandi's still lifes. Their luminosity suggests Johannes Vermeer's interiors or Claude Monet's late water lilies. But no doubt central to the photographer's vision are centuries of ink paintings on rice paper. One wall contains six photos of full-bodied moon jars, experienced as a single work. It's a celebration of surfaces and light that caresses all it touches.

As Koo's show is indeed plain beauty, the North African jewelry next door, "Desert Jewels," is profoundly magnificently fancy. Overflowing abundance is the message of large, lavish necklaces, amulets and diadems that juxtapose semiprecious stones of every shade from bright coral and amber to piercing blue and soft green. Tassel-like wool fibers and polished beads contrast with intricate metal techniques from casting, incising and piercing to wrapped wire to cloisonné enameling. These virtuoso displays leave diamonds in the unimaginative dust. (Admirers of the huge, flamboyant earrings may be relieved to learn that many were designed to be suspended not from earlobes but from the hair.)

More than symbols of wealth, these objects *are* wealth — both solid and intangible.

(r_rice@citypaper.net)



I HOPE YOU DANCE. Natalie Portman's limitations match up too perfectly with her character's in *Black Swan*.

FOX SEARCHLIGHT

[movies]

COULDA BEEN A CONTENDER

This year's Toronto International Film Festival lacks Oscar oomph. By Sam Adams

First, the bad news: By general consensus, 2010 was the Toronto International Film Festival's most lackluster year in recent memory. There are years when I've seen as many as half of the films on my year-end list within a few days of each other, this year, the contenders number precisely one. Given that at best it's possible to see one-tenth of the films on display, there's a chance I might simply have chosen the wrong ones, but as the week went on, I tried in vain to find someone who was crazy about something, some passionate outlier from whom I might borrow a cup of enthusiasm. But no dice.

There were plenty of near-misses, movies that fell just short of greatness, as well as some that might be nudged into the latter category when seen on less than a few hours' sleep. The dark comic-book comedy ***Super***, for one, with Rainn Wilson as a mild-mannered nerd who turns costumed avenger when his wife is seduced by an evil drug lord. Yes, it sounds an awful lot like *Kick-Ass*, especially once Wilson picks up a pint-size sidekick in Ellen Page. But writer-director James Gunn (*Slither*) is sharp and self-aware where *Kick-Ass* was merely craven, indulging the genre's bloodlust without pandering to fanboy fantasies.

Darren Aronofsky's ***Black Swan*** was one of Toronto's most hotly anticipated titles; journalists without a coveted priority pass showed up as much as 90 minutes before the 9:30 a.m. screening. Essentially melding the effects-heavy psychosis of his earlier films with the grainy, handheld style of *The Wrestler*, the movie's operatic psychodrama centers on ballet dancer Natalie Portman, whose ticket out of the corps arrives in the form of the lead for *Swan Lake*. The catch is that she must be able to dance both the virginal white swan and its seductive opposite, which requires tapping into layers of her psyche that the technically flawless but emotionally sterile Portman has rarely exposed, on stage or in life. Plumbing levels of body horror that would do David Cronenberg proud, Aronofsky literalizes Portman's inner transformation, a move that, as his movies often do, straddles the line between affectingly gonzo and merely over-the-top. The movie's Achilles heel is Portman herself, whose limitations as an actress match up perfectly — perhaps too perfectly — with those of her character. It's easy to buy Portman as a frigid perfectionist, less to swallow the encroaching madness that purportedly engulfs her. Taking the role is a bold move on Portman's part, but even after watching the film, I'm not sure she can dance the black swan.

> I tried in vain to find someone who was crazy about something. No dice.

Black Swan is bloodier than the average ballet movie, but it pales beside Danny Boyle's ***127 Hours***, based on the true story

>>> continued on page 24

[pandering to fanboy fantasies]

[kaleidescope]

➤ rock/jerz



So we all went a little nutburgers earlier this year when Glen Rock's **Titus Andronicus** dropped *The Monitor*, oozing as it was with screamy-emo that cribbed from those twin towers of American authenticity, Abraham Lincoln and Bruce Springsteen. We got carried away, called it the best album of the year (it was only March!). Are we a little embarrassed now? No way. *The Monitor*'s appeal is the opposite of faddish, and its universal truths (the enemy is everywhere, you *will* always be a loser) remain so. They'll take a victory lap Thursday at the Church (Sept. 23, r5productions.com).

—Brian Howard

➤ urban theater

The Philadelphia Urban Theatre Festival, a platform on which local playwrights are encouraged to stand, is already under way, but there's still time to check out some of the 21-day-long fest's best offerings, like Donja R. Love's ***Nigga Files*** (Sept. 25-26, putf.org), on stage at St. Stephen's Theater. The play, set in an inner-city school, follows a headstrong teacher who utilizes his lesson plan to inspire five young men struggling with the death of a classmate.

—Josh Middleton

➤ swans song

There's this rusty-radiator/clangy-clackety-buzzsaw sound I can't get out of my head. It's the cacophonous implosion of a song on the latest Swans record, *My Father Will Guide Me Up A Rope To The Sky*. The song is called **"You Fucking People Make Me Sick."** No kidding. The "heavy material" legendary sonic sadist Michael Gira is showcasing on Swans' first tour in a decade (Sept. 28, thetroc.com) might play like a taunt or physical endurance test — particularly the stuff from 1987's *Children of God*, aka Choral Music from the Seventh Circle of Hell. But it'll be the most captivating noise you'll hear all year.

—John Vettese

➤ salon/open-mindedness



Each month, the nonprofit **Fourth Wall Arts Salon** — self-described as a "habitat of intellectual inquiry" — brings a handful of creative types together to perform and talk shop in a safe space. Visit the salon this Saturday at the Arts Garage (Sept. 25, fourthwallarts.org) to hear spoken word by Nina "Lynspect" Ball, watch LRC's breakdancing and soak in Willis Nomo's lyrical acrylic paintings (pictured). Just leave your judgments at the door; this is a place for positive energy, not a critical eye.

—Carolyn Huckabay

flickpick [movie review]



NEVER LET ME GO

[●] **EVEN IF YOU** haven't read Kazuo Ishiguro's novel, it's clear that Mark Romanek's adaptation of *Never Let Me Go* springs from the same authorial well as *The Remains of the Day*. Although it's set in a dystopian past, at a British boarding school where children are raised like farm animals, the tone is melancholy rather than alarmist. The movie amounts to a prolonged sigh. Shot in muted colors that belie Romanek's music-video past as well as the strobe-lit surfaces of his first feature, *One Hour Photo*, the new movie is somnolent, at times verging on soporific. Although the circumstances of these 1970s and '80s are radically different from our own, the world looks the same in all but the tiniest particulars, like the metal bracelets the school's students wear to check themselves in and out. It's as if Carey Mulligan, Andrew Garfield and Keira Knightley were engaged in solving some playful mystery rather than unraveling the inhumane secret of their existence. Watched over by headmistress Charlotte Rampling, the children are confined to the school's grounds, told they are raised for a purpose, but not what it might be. The lack of contact with the outside world keeps them in a protean state. Although the movie spans nearly two decades, only Mulligan seems to age. Garfield and Knightley remain overgrown children, struggling with emotions they were never meant to feel. The understated approach to Ishiguro's (science-) fictional past absolves the movie of the need to roll out space suits and rocket cars; this is a worn world, made of metal and stone, free of technophilia fetishism. But Romanek's insistent naturalism undercuts the movie's metaphoric potential. It's easy enough to sink your teeth into the inevitable love triangle as calculating Knightley steals unstable Garfield away from nurturing Mulligan, but the story never drops anchor in the real world. The movie makes you feel, but it doesn't make you think. —*Sam Adams*

> The movie amounts to a prolonged sigh.

DOWN ON THE FARM: In *Never Let Me Go* boarding-schoolers Andrew Garfield and Carey Mulligan are raised like cattle, not kids

reconsiderme
M.J. Fine does it again

LAID BACK

➤ **FOR A BAND** that goes by a singleman's name, James has quite a few sides. Not least is the Manchester septet's reputation on either side of the Atlantic, beloved in their native England, where they've scored five gold records and a platinum greatest-hits collection, they're somewhat of a one-hit wonder in the U.S.

Two sides are on display on their latest effort, the double-disc *The Morning After the Night Before* (Mercury). For the boisterous, synth-happy *Night*, each member contributed separately to an FTP site, with producer Lee "Muddy" Baker putting everything together. All of *Morning* — a decidedly sadder, gentler affair — was recorded in one room in a five-day span. Both approaches pay off: it just depends whether you're in the mood for dressed-up self-scrutiny or stripped-down suffering.

In 1993, with four full-lengths behind them, James and Brian Eno resolved to record two albums at once: the structured *Laid*, which would peak at No. 72 in the U.S., and the improvisational *Wah Wah*, which evaporated upon release. *Laid*'s best remembered for its exuberant title track, a giddy finger-pointing take on a dysfunctional relationship. "This bed is on fire with passionate love/The neighbors complain about the noises above," Tim Booth belts over a propulsive beat. "But she only comes when she's on top." Thus set in motion, the song hurtles forth for two-and-a-half minutes and climaxes with Booth swooning the chorus in an unearthly falsetto.

One of the chief perils of having such a radio-friendly single in those days, was that hundreds of thousands of people ran out to buy the album — it was certified gold 14 months after it was released — and shelved it as soon as they realized the single was completely unrepresentative.

But here's the thing. As great a pop gem as "Laid" is, the rest is nearly flawless. From the yearning twang of "Out to Get You," to the spiritual crisis "One of the Three," to the lovesick "Five-O," to the shimmery, soaring "Skindiving," *Laid* unspools one magnificent, moody moment after another. It's not a parade of hits, but it's James' best side.

(m_fine@citypaper.net)

+ James plays the Troc Sept. 24.





MAUCK 'EM DEAD

With a hefty grant from Temple, a fledgling theater company gets its wings

By A.D. Amorosi

When Peter Reynolds won Temple University's Provost Seed Grant, it wasn't just a gift given for services rendered (One of the many hats Reynolds wears as assistant chair of the Department of Theater at Temple.)

The $36,500 award, given to both Reynolds and Temple interdisciplinary communications head Scott Gratson, goes toward the development of a new theatrical work, thanks to another hat Reynolds wears, he's got just the right company for the job.

Queer, Get Used to It, a multimedia work in which Reynolds and Gratson will film local and New York City–based LGBTQ youth, actors, writers, musicians, filmmakers, queer theorists and many more, will be produced by none other than Philadelphia's most queer-centric theater company, Mauckingbird. Reynolds, when he's not at Temple, is the two-year-old troupe's artistic director.

"I am a gay man, so queer stories, of course, resonate strongly," Reynolds says of his mission to reach out to gay youth — nay, gay everybody. "On any given day, you can find numerous heterosexual stories being told on stage in Philadelphia. Why shouldn't there be some good queer stories, as well?"

Damn skippy. Since 2008, the Mauckingbird crew has made magic with every script it's touched: in 2008, the boy-on-boy take on Shakespeare's *Romeo and Juliet*; in '09, John Logan's Leopold and Loeb tale *Never the Sinner*, and this year, a queer, youthful



Midsummer Night's Dream.

Most dramatic, though, in the Mauckingbird canon are the lesbian-themed *Hedda Gabler*, starring Sarah Sanford at her subtly hottest, and Molière's *The Misanthrope*, with the divine Dito van Reigersberg.

"I have to admit I was surprised by some of the things people felt were appropriate to say and/or print about *Hedda*," laughs Reynolds. "It went beyond whether or not they liked our production. We had not experienced this with our gay productions but, sadly, some found it acceptable to voice inappropriate epithets about a lesbian Hedda."

Critical sneers aside, Reynolds has dedicated his dual career to getting people to the theater. "We were thrilled that more people saw *A Midsummer Night's Dream* this past month than ever had experienced a Mauckingbird show," he says. "The students at Temple are tremendous — engaged and energizing. I am passionate about musical theater. But Mauckingbird affords me the opportunities to tell other stories, as well."

Speaking of which, *Queer, Get Used To It*, slated to make its debut in March of 2011, provides an opportunity for Reynolds to get close to a cause that's near and dear to his heart. "I enjoy directing all kinds of stories, but it is particularly meaningful to direct your 'own' story," says Reynolds.

"I believe that within young people lies the possibility of not just tolerance, but true inclusion for the queer community. I have noticed a real shift in attitude among young people around the issue of queerness. Scott and I are eager to speak with them about it — why the change? What is different now? Or are we merely being naive and things have not actually changed that much?"

(a_amorosi@citypaper.net)

+For more information about Mauckingbird Theatre Co., visit mauckingbirdtheatreco.org

+Coulda Been a Contender

<<< continued from page 22

It doesn't take much to link up the wandering pioneers with the confusion in Iraq.

of a lone hiker (James Franco) who was trapped at the bottom of a narrow canyon for five days by a loose boulder that pinned his arm to the rock face. Friends found Boyle's adrenalized style inept to a story that is fundamentally about stasis, but Boyle takes his cues from the character's surging mind rather than his immobilized body. With a solid emotional undercurrent focused on Franco's lone-wolf persona, it's an extreme-sports *Into the Wild*. That's not to say Boyle neglects the physical; the sequence when Franco frees himself is as (literally) nerve-jangling as anything I've seen on screen. I had to wait for my stomach to settle before I could pass judgement on the film.

One of the festival's most pleasant surprises was the darkly comic coming-of-age tale ***Submarine***, written and directed by British comedy veteran Richard Ayoade, whose credits include *The Mighty Boosh* and *The IT Crowd*. With its sardonic narration and wistful pop songs, the movie treads on the edges of Wes Anderson's turf, but Ayoade is more interested in his character's interiors than how they're lit. The movie never goes quite where you think it will, and despite a few misteps (Paddy Considine's overstated New Age guru seems to come from a different and altogether less interesting movie) it's tender and genuinely wise about the way adolescents deal with familial upheaval, while at the same time bitterly funny and utterly unsentimental.

Kelly Reichardt's ***Meek's Cutoff*** is an even more eccentric genre



riff, a placid Western in which a handful of pioneers lose themselves in the Oregon desert. The real Stephen Meek led a wagon train of some 1,000 people on an unexplored detour from the Oregon trail, but his cinematic counterpart (Bruce Greenwood, buried under a massive beard) shepherds fewer than a dozen, including Michelle Williams, Shirley Henderson, Will Patton, Paul Dano and Zoe Kazan. Reichardt, who shoots her landscapes in boxy Academy ratio rather than spreading widescreen, is unmaking myth, focusing on the physical hardship and uncertain progress of American expansion. She and her regular screenwriter, Swarthmore grad Jon Raymond, clearly have their eyes on present-day delusions, as well; it doesn't take much imagination to link up the wandering pioneers, whose captive Indian guide may be leading them toward salvation or death, with the rudderless confusion in Iraq and Afghanistan.

But although Reichardt often talks up her films' political subtexts, it's often less engrossing than the characters themselves, which is where *Meek's Cutoff* gets into uncharted territory. Between the (relatively) expansive cast and the glancing genre riffs, I'm not sure the characters have space to develop, although I may feel differently on further viewing.

And now for the bombs, the worst of which was Anne Bodan and Ryan Fleck's ***It's Kind of a Funny Story***. It's not that the directors of *Half Nelson* and *Sugar* have sold out so much as that they've tried and failed. A potentially affecting story set in a mental ward populated by a melancholy Zach Galifianakis is torpedoed by jokey cutaways and a spectacularly ill-conceived musical number. Sylvain Chomet's ***The Illusionist*** takes an unfinished script by the late master Jacques Tati and turns it into a joyless romp full of strained magic and unearned sentiment. Werner Herzog's ***Caves of Forgotten Dreams***, which explores ancient cave paintings in dimly lit 3D, is the first of his made-for-TV documentaries to feel as if it were made for TV. The drawings themselves are spectacular, but the stereoscopic view adds little but a touch of blurriness.

(s_adams@citypaper.net)

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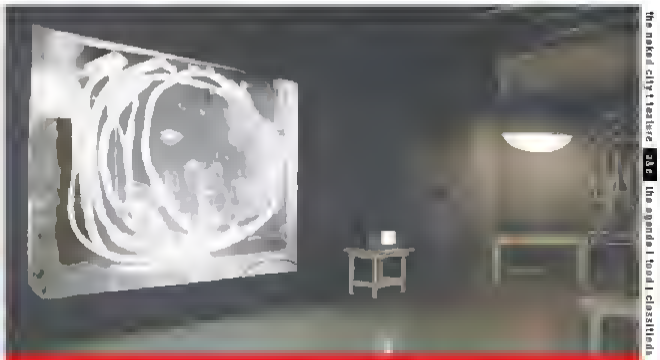
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➤ THE GOOD OL' DAYS

It's a small miracle that Kander and Ebb's ***Curtains*** ever made it to Broadway. The original book writer, Peter Stone, died in 2003, before the musical was completed. (Rupert Holmes eventually wrote the libretto, based on Stone's original.) Lyricist Ebb also died while *Curtains* was aborning. There was reason to fear that the title would be prophetic.

But *Curtains did* make it to Broadway, and it didn't quite reach the heights of *Cabaret* and *Chicago* (Kander and Ebb's biggest hits), the show garnered favorable reviews, eight Tony nominations (including a win for original leading man David Hyde Pierce) and substantial popular success.

This behind-the-scenes saga dovetails nicely with *Curtains* itself, a "show must go on" celebration as well as a backstage murder story. It's the late 1950s, and a Broadway-bound musical comedy, *Robbin' Hood of the Old West*, has just failed spectacularly in Boston, where the final coup-de-grace came when the leading lady died during the opening-night curtain call. Police Lt. Frank Cioffi puts both the theater and its entire company into lockdown, during which he works to solve the crime while offering unsolicited advice on fixing the show.

The best thing about *Curtains* is its pitch-perfect send-up of a certain kind of second-rate musical (think *Destry Rides Again*). They were commonplace once upon a time, but have long since disappeared — and *Curtains* will make you realize how much fun they were. There are also plenty of good jokes, though by Act II they become so convoluted you'll really have to pay attention. And if the songs aren't top drawer, they are tuneful and enjoyable and cover the bases from rabble-rousing ("Show People") to sentimental ("I Miss the Music").

Songs and dances are delivered skillfully at the **Walnut Street Theatre**, though the book scenes don't always click. A few comic performances emerge as unfunny stereotypes. But there's fine work by David Hess, Denise Whelan and Jeff Coon, among others. And a couple of the *Robbin' Hood* numbers — "Wide Open Spaces" and "Thataway!" especially — will bring smiles and nostalgic tears to veteran lovers of the good ol' days of Broadway. *Through Oct. 24, $13.50-$81, Walnut Street Theatre, 825 Walnut St., 215-574-3550, walnutstreettheatre.org.*

—David Anthony Fox

➤ SUPERNATURAL SELECTION

"I come, I sit, I wait for the words," says Myra with elegant simplicity in Michael Hollinger's fine new drama, ***Ghost-Writer***. In hindsight, this is all we need to know.

Since she speaks to an unseen "debunker" hired by her late employer's suspicious wife, however, Myra clarifies her eerie situation. Novelist Franklin Woolsey (a fictional contemporary of Henry James) dictated his work to her while she typed. After his passing, she continues to take dictation. Does his apparition appear? No. Does she hear his voice? No. Do they converse? No. The words come.

"What is a ghost," she wonders, "but a vivid memory when we least expect it?"

Hollinger's intimate, powerful work — given a superb **Arden Theatre Co.** production by director Jim Christy — uses supernatural mystery to explore creative inspiration. Where do stories come from? Woolsey channels them from the broiling atmosphere, spinning rich description until the flow suddenly stops — whereupon he waits in silence for it to start again. The source of what Myra types is obviously Woolsey; for him, though, it's ... what? Anyone who's ever created anything — that is, everyone — recognizes something spiritual in this process.



Patricia Hodges (left, with Megan Bellwoar as Myra) is a force of nature as Vivian Woolsey in the Arden Theatre Co.'s production of *Ghost-Writer*.

MARK GARVIN

As we mull this question, Myra's story — a continuous monologue illustrated by scenes — unfolds beautifully, with poetry and humor. Megan Bellwoar plays the withdrawn typist with quiet strength, becoming Woolsey's friend, confident and collaborator. Douglas Rees' stuffy, stentorious Woolsey gradually emerges as lonely and needy. Their conversations about punctuation embrace two perfectionists' passion, but also prove a charming flirtation.

> There was reason to fear that the title — *Curtains* — would be prophetic.

Wife Vivian, a force of nature played by Patricia Hodges, sweeps into his sanctuary to evaluate her latest competition, the typist who "spends more waking hours in my husband's company than I." Sympathy for her grows, however, she, too, wants to understand the mystery of her husband's creativity and how it continues after his death.

David Gordon's handsome set subtly emphasizes the characters' skewed perspectives, as does the trio of early communication devices — phonograph, telephone, typewriter — all seemingly miraculous conduits for human creativity. The biggest miracle, *Ghost-Writer* reveals, is how creativity allows us to connect with each other; like many ghost stories, *Ghost-Writer* is also a love story. *Through Nov. 7, $29-$48, Arden Theatre Co., 40 N. Second St., 215-922-1122, arden theatre.org.*

—Mark Cofta

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➤ photography



+ DAYS WITH MY FATHER

"I want to think seriously about what I can accomplish with what's left of my life." Scrawled in uneven handwriting on a lined notebook page, these words might set a dismal tone for Philip Toledano's photographic journal of caring for his 96-year-old father. Then again, they're from an image titled ambition, maybe Toledano's father, Edward — a painter and onetime actor — isn't sulking in self-pity with those words. Maybe he's serious. It's easy to overlook, depending on your level of comfort with the aged and ailing, but there is a lot of joy and warmth to be found in "Days With My Father," on display at Gallery 339 through Nov. 6. In the beautifully backlit *sometimes things are funny*, Edward sits in an easy chair with a sly smirk, two shortbread cookies perched on his sweater like nipples. In *dad nap ping* (pictured), he reclines wearing a wool sleep mask, decorated to look like the lamb it came from, with stitched eyelids and a pink bow. And beyond the play tomfoolery (and, yes, tear-jerking difficulties) of life at home, we do see hints of the ambition suggested by the first image: an assortment of paintings Edward made from the 1970s and '90s.

—John Vettese

Through Nov. 6, free, Gallery 339, 339 S. 21st St., 215-731-1530, gallery339.com

➤ visual art

+ REALITY CHECK



Observing people examining the paintings in the Brandywine River Museum's new show is more like watching visitors at a funhouse hall of mirrors than patrons at an art exhibition. Trompe l'oeil has always been regarded as equal parts technical feat and parlor trick, with little allowance for personal expression. "Reality Check: Contemporary American Trompe l'Oeil" updates the form, most associated with its late 19th-century heyday, with 22 modern-day practitioners (more or less, several of the pieces would be more accurately termed "realistically rendered still lifes" and aren't out to fool anyone). As evidenced by those viewers spotted pressing their faces against the museum's walls to inspect the pictures' dimensionality, these paintings retain that traditional sense of sleight-of-hand, but a few of the artists invite inspection of the subjects themselves rather than simply their realism. Mikel Glass' *Emergence* is a life-size depiction of the artist bursting from his canvas, baring an unexpected vulnerability in such surroundings, while Steve Mills' re-creation of his daughter's bedroom bulletin board is a bittersweet farewell from an empty nest.

—Shaun Brady

Through Nov. 18, $10, Brandywine River Museum, Route 1, Chadds Ford, 610-388-2700, brandywinemuseum.org

➤ theater

+ ONE FLEW OVER THE CUCKOO'S NEST


MARK GARVIN

The film's 35th anniversary has inspired productions of *One Flew Over the Cuckoo's Nest* all over the country, a nice reminder of how Dale Wasserman's play stays much truer to Ken Kesey's novel than the movie, through Chief Bromden's oh-so-'60s antiestablishment fears of "The Machine." In People's Light & Theatre Co.'s charged production, directed by UArts grad Jackson Gay, Brandon A. Oakes' youthful chief is appropriately tragic, while William Zielinski's suitably haggard McMurphy, a con man with long-dormant integrity, is locked in mortal combat with Nurse Ratched (a serenely steely Marcia Saunders) for Bromden's and all the other institutionalized patients' — i.e., our — souls.

—Mark Cofta

Through Oct. 16, $25-$45, People's Light & Theatre Co., 39 Conestoga Road, Malvern, 610-644-3500, peopleslight.org

➤ readings/signings

+ BANNED BOOKS WEEK

Every September since 1982, bookworms across the country have commemorated how narrow-minded and out of touch The Man can be by celebrating a host of damn good reads that have either been challenged or banned from public view. One of Philadelphia's contributions to the celebration is an evening of recitation hosted by the Free Library. A cavalcade of authors and artists will gather to share selections from their favorite works that, at one point or another, offended someone's sensibilities enough that they rallied to have them removed from public schools, libraries and bookstores. Participants include local mystery writer Merry Jones, Edgar Allan Poe expert Edward Pettit and singer John Wesley Harding.

—Eric Schuman

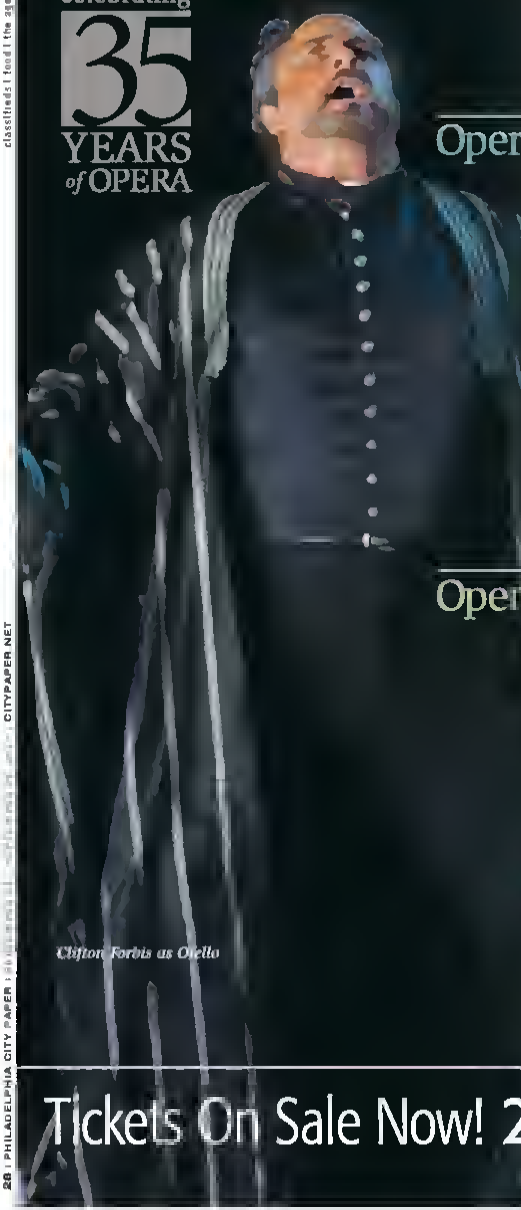
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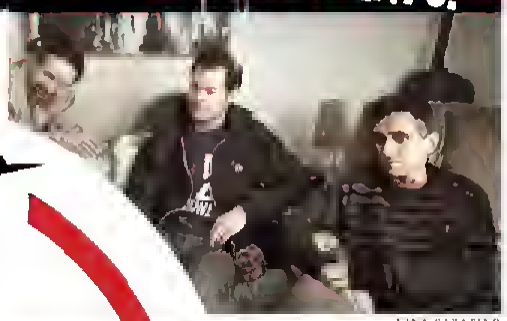
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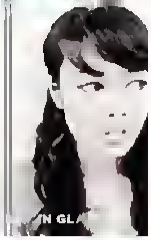
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Ghosts in the Valley Philadelphia PA 12:10am — SAT
The Silence Kit Philadelphia PA 11:20pm — SAT
Victor Traps Philadelphia PA 10:30pm — SAT
Top Soil Philadelphia PA 9:40pm — SAT
Metroplex Philadelphia PA 8:50pm — SAT
Sinatra Doylestown PA 8pm — SAT

CLUB RISQUE UPSTAIRS

Merc J. Bronx NY 11:30pm — THU
Ethel Cee'd DJ Ultraviolet Philadelphia PA 11pm — THU
High Powered Mutants Hartwell GA 10:30pm — THU
84 Philadelphia PA 10pm — THU
Gumbi Philadelphia PA 9:30pm — THU
Fel Sweetenberg Camden NJ 9pm — THU
Dirt Platoon Baltimore MD 11:30pm — SUN
A-Class Slim Delay Baltimore MD 11pm — SUN
Gods Ills Forestville MD 10:30pm — SUN
Kydd Austin TX 10pm — SUN
Pointdexter Philadelphia PA 9:30pm — SUN
Chase Allen Philadelphia PA 8pm — SUN

CRANE ARTS OUTDOOR STAGE

Toy Soldiers Philadelphia PA 8pm — SAT
Fred Heller Virginville PA 8pm — SAT
The Swimmers Philadelphia PA 6pm — SAT
Blood Feathers Philadelphia PA 8pm — SAT
East Hundred Philadelphia PA 2pm — SAT
Lilac Fox Philadelphia PA 1pm — SAT
Audible Philadelphia PA noon — SAT
Sia Mo featuring Mia Wrecka Philadelphia PA 9pm — SUN
Nezahiah Jones Philadelphia PA 8pm — SUN
Baby Flamehead Philadelphia PA 6pm — SUN
The Noppin Joke Orchestra Philadelphia PA 3pm — SUN
Paperthree Philadelphia PA 2pm — SUN
Kaylin Lee Clinton Astoria NY 1pm — SUN
Johnny Miles Philadelphia PA noon — SUN

EL BAR

Slow Animal Frankfurt Nvilla NJ 10:30pm — THU
Slicco Jenna Columbus OH 9:30pm — THU
The Left Lingo Philadelphia PA 8:30pm — THU
Revelation, I Love You Townsend DE 7:30pm — THU
Goodnight Lights Philadelphia PA 12am — FRI
New Madrid Faults Philadelphia PA 11pm — FRI
Secret Mountains Baltimore MD 10pm — FRI
Whee I Was 12 Philadelphia PA 9pm — FRI
Leafem Philadelphia PA 11:30pm — SAT
Two Fisted Law Danbury CT 10:45pm — SAT
American Pinup New York NY 10pm — SAT
Murdoch's Trashbag Philadelphia PA 9:15pm — SAT
Lost in Society Asbury Park NJ 8:30pm — SAT
El Fnego Philadelphia PA 12am — SUN
The Midnight Beat Philadelphia PA 11pm — SUN
Thee Renaldos Philadelphia PA 10pm — SUN

GIRARD AVE. OUTDOOR STAGE *FRONT ST*

Taggart Philadelphia PA 9pm — SAT
Yellow Humphrey Philadelphia PA 8pm — SAT
Roomtone Philadelphia PA 4pm — SAT
Screwjack Philadelphia PA 3pm — SAT
The Frostals Philadelphia PA 2pm — SAT
The Sky Creeps Wilmington DE 1pm — SAT
Turning Violet Violet Philadelphia PA noon — SAT

GIRARD AVE. OUTDOOR STAGE *2ND ST*

Christina LaBocca's Heavy Weather Staten Island NY 8pm — SAT
Sonal Shlee and the Underwater Sounds Philadelphia PA 3pm — SAT
Shannon Peicher 4pm — SAT
Avi Wimia New York NY 3pm — SAT
Copper Tonis Philadelphia PA 2pm — SAT
Pedro Nomes Rio De Janiero Brazil 1pm — SAT
TBA 12pm — SAT

GIRARD AVE. OUTDOOR STAGE *4TH ST*

Cheers Elephant Philadelphia PA 9pm — SAT
TJ Kong and the Atomic Bomb Philadelphia PA 8:10pm — SAT
Cowmuddy Philadelphia PA 6:30pm — SAT
The Armatures Philadelphia PA 5:45pm — SAT
Toy Soldiers Philadelphia PA 5pm — SAT
Spirit and Dust Philadelphia PA 2:10pm — SAT
Reflye Philadelphia PA 1:30pm — SAT

GRAPE ROOM

Stonethrower Lafayette Hill PA 12am — THU
A Clever Con Moorestown NJ 11pm — THU
Sagehi Nemsiwan PA 10pm — THU
Eighteenth Hour Bethlehem PA 9pm — THU
Super Consonmore Philadelphia PA 9pm — THU
Spanish Dice Philadelphia PA 12am — FRI
The Fleeting Ends Upper Darby PA 11pm — FRI
The Cntheshi Philadelphia PA 10:30pm — FRI
Perleonm Philadelphia PA 9:40pm — FRI
Slamper Philadelphia PA 8:50pm — FRI
Sorsie Philadelphia PA 8pm — FRI
Nipl Asylum Philadelphia PA 12:35am — SAT
4 Years Past Allentown PA 11:40pm — SAT
Wash Phoenixville PA 10:45pm — SAT
Sapphire Maranatha PA 10pm — SAT
The Paul Waltz Band Phoenixville PA 9:10pm — SAT
Greg Thomas, Wmt Chester PA 8:30pm — SAT
Gary McGuiness and the Nowhere Band Philadelphia PA 7:45pm — SAT
Slutty Earth Rocks County PA 10:10pm — SUN
Decadence Philadelphia PA 11:20pm — SUN
Fatal Verdict Philadelphia PA 10:30pm — SUN
Offset Philadelphia PA 9:40pm — SUN
10 Gallon Gain Feasterville PA 8:50pm — SUN
The Fetals Philadelphia PA 8pm — SUN

GREEN ROCK

Dave Luig Philadelphia PA 10pm — THU
Marc Berger New York, NY 2pm — THU

JOHNNY BRENDA'S

A Sunny Day in Glasgow Philadelphia PA 11pm — THU
Sast Handred Philadelphia PA 10pm — THU
Honeychurch Doylestown PA 9pm — THU
Field Music Sunderland UK 11:30pm — FRI
Blood Feathers Philadelphia PA 10:30pm — FRI
Creeping Weeds Philadelphia PA 9:30pm — FRI
Asobi Seksu Brooklyn NY 11:30pm — SAT
The Swimmers Philadelphia PA 10:30pm — SAT
Like a Fox Philadelphia PA 9:30pm — SAT

KUNG FU NECKTIE

Univrx Philadelphia PA 10:15pm — THU
The Homephoons Philadelphia PA 9:30pm — THU
TJ Kong and the Atomic Bomb Philadelphia PA 8:45pm — THU
Hob Socket Philadelphia PA 8pm — THU

LEHIGH AVE. OUTDOOR STAGE

Invisible Friends Philadelphia PA 3pm — SAT
The Anchor Boys Philadelphia PA 8pm — SAT
Uzuhi Japan 3pm — SAT
The Jukebox Gomorrhas New York NY 2pm — SAT
Kitten Disaster Philadelphia PA 1pm — SAT
The Forfeiders Philadelphia PA noon — SAT
St. James and the Apostles Philadelphia PA 8pm — SUN
Jukebox Zeros Philadelphia PA 5pm — SUN
Solexam Philadelphia PA 4pm — SUN
New Speedway Philadelphia PA 3pm — SUN
Sic and Shaky Philadelphia PA 2pm — SUN
Wes Netthou and the New Way Town Philadelphia PA 1pm — SUN
Kann Kweder Philadelphia PA noon — SUN

M ROOM

Hatchitree Philadelphia PA/Brooklyn NY 12am — THU
Kehouten Washington DC 11pm — THU
American Speedway Philadelphia PA 10pm — THU
Dark Sea Dream Washington DC 9pm — THU
Jerry Joseph Portland OR 11:15pm — FRI
New Connection Philadelphia PA 10:15pm — FRI
The Sleepwalls Philadelphia PA 8:30pm — FRI
Jewaline Philadelphia PA 1am — SAT
Jail Philadelphia PA 12am — SAT
Saturnar Philadelphia PA 10pm — SAT
Clsen9ght Philadelphia PA 8pm — SAT
Organ Blues Philadelphia PA 8pm — SAT
Penrose Philadelphia PA 3pm — SAT
Greymarket Tampa FL 6pm — SAT
Answer for Everything Philadelphia PA 3pm — SAT
The Sabriquets Philadelphia PA 2pm — SAT
Twin Temples Philadelphia PA 12am — SUN
Empty Shapes Claymont DE 11pm — SUN
Kills Dills Austin TX 10pm — SUN
Big Terrible Philadelphia PA 9pm — SUN

MANAYUNK OUTDOOR STAGE

Baron'd Amy Jones Philadelphia PA 6:30pm — SAT
Jaja Matsimoto Philadelphia PA 5:35pm — SAT
Shane Cooley The Northern Neck, VA 4:45pm — SAT
Garcia Blaer Harrisburg PA 3:50pm — SAT
The Greatest Funeral Ever New Cumberland 2:55pm — SAT
Rabbits in Galaxcats Monroeville NY 2pm — SAT
Kaydi Johnson Huntingdon Station NY 1pm — SAT
Jeff Saxon New York NY noon — SAT
Heavy Mickinite Philadelphia PA 11am — SAT
Baron'd Amy Jones Philadelphia PA 6pm — SUN
Kombo Combo Wilmington DE 5pm — SUN
Jessica Ripka Northville MI 3pm — SUN
Rell Nathan New York NY 3pm — SUN
Jared Costa Philadelphia PA 2pm — SUN
Last Charge of the Light Horse Coram NY 1pm — SUN
Sierra Nortt Philadelphia PA noon — SUN
Samuel Sage New York NY 11am — SUN

MEDIA BUREAU

Live Not on Evil Philadelphia PA 1am — THU
The Claw Philadelphia PA 12am — THU
B.O.O. Philadelphia PA 11pm — THU
Samsara Philadelphia PA 10pm — THU

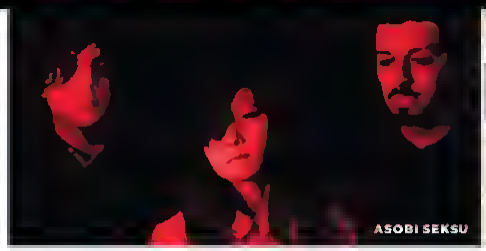
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Advance tickets are NOT available at individual venues. All shows are on a first come/first-served basis. Laminate holders will have priority entry to all events. Laminates purchased at the Student Rate of $70 will require presentation of a valid student ID card and one additional form of identification at the box office.

All access badges purchased through Ticketfly, artists wristbands and day of event badge purchases are available for pickup at the Philly F/M booth in the headquarters area.



PHILADELPHIA F/M
FILM & MUSIC FESTIVAL

The Parachuting Apostles Philly_PA **12am** FRI

Faux Shing Philly_PA **12am** FRI

Three 4 Tens Philly_PA **11pm** FRI

NaNad Philly_PA **12:20am** SAT

The Phoenix Veil Philly_PA **11:40pm** SAT

Jesse Teica Philly_PA **11pm** SAT

Pinata Paint Philly_PA **10:20pm** SAT

Atomic Age Philly_PA **9:40pm** SAT

Iki Soul Philly_PA **9pm** SAT

MILLCREEK

Fantastic Planet Philly_PA **10:30pm** THU

Ginni Mind Philly_PA **8:40pm** THU

Sorry Ape Philly_PA **8:50pm** THU

Sounds from Atlantis Westville NJ **8pm** THU

Night Could Richmond VA **12:30am** FRI

The Drought Low New York NY **11:50pm** FRI

Throttlerod Richmond VA **10:30pm** FRI

Lo-Pan Cleveland, OH **9:30pm** FRI

Sun Gods In Exile Portland ME **8:50pm** FRI

Backwoods Payback West Chester PA **7:30pm** FRI

Science Asbury Park NJ **12:30am** SAT

Needsaw Allston MA **11:30pm** SAT

Seagulah Los Angeles CA **10:30pm** SAT

House of Broken Promises Indio CA **9:30pm** SAT

Ozzn Boston MA **8:30pm** SAT

Red Giant, Clevsland OH 7:30pm SAT

Cough Richmond VA **12am** SUN

Ghetto Phasps Burg NJ **11pm** SUN

Sadgineese Philly_PA **10pm** SUN

Hellenism Ambler PA **9pm** SUN

MURPH'S BAR

69 No Collective Philly/Brooklyn PA/NY **10pm** THU

Dirt Party Philly_PA/Dallas TX **9pm** THU

Gleason's Drift Pottsville PA **10:55pm** FRI

Mishe Mervine and Smith Pottsville PA **10:10pm** FRI

The Mayer Straights Pottsville PA **9:20pm** FRI

The Jargonauts Erie PA **8:40pm** FRI

Josh Ivarsen Pottsville PA **8pm** FRI

California Ning Brooklyn NY **12am** SAT

Bt. Olympus Brooklyn NY **11pm** SAT

Indyns New York NY **10pm** SAT

Jeremy Joyce Brooklyn NY **9pm** SAT

The John Gyres Band Philly_PA **11pm** SUN

Shaee Cooley The Northern Neck VA **10pm** SUN

The Lawsuits Philly_PA **9pm** SUN

Stephen Lyons Philly_PA **8pm** SUN

RUBA CLUB

All events 10pm - 3am THU

JBJ Philly_PA **10pm** THU

BATPAT Philly_PA **10pm** FRI

EGS Philly_PA **10pm** SAT

Dr PHL Philly_PA **10pm** SUN

NORTH STAR

Frog Holler Nashville TN **10:30pm** FRI

Bobby Sore Jr. Virginia PA **11:30pm** FRI

Adam and Gove's Bloodline Phila_PA **9:30pm** FRI

Wolfeco Brothers Kutztown PA **9:30pm** FRI

Sic-Me featuring Dic Wreche Phila_PA **11:30pm** SAT

Hell Heiten New York NY **10:30pm** SAT

Benjamin Wagner New York NY **9:30pm** SAT

Aaron Zimmer Brooklyn NY **8:30pm** SAT

Evan Gande **11pm** SUN

Stars Apart **10pm** SUN

SAXBY'S

Seg al Nickles Wilmington DE **11pm** SUN

Kaydi Jobeson Huntingtown Station NY **10pm** SUN

Joe Whyte New York NY **9pm** SUN

US 33 Ellicott City MD **8pm** SUN

Berh Newman New York NY **7pm** SUN

SILK CITY

The Cobbs Philly_PA **9pm** THU

Music for Headphones Philly_PA **7pm** THU

Gideon Works Philly_PA **8pm** FRI

Grasses Philly_PA **7pm** FRI

Sunshine Recorder Philly_PA **8pm** SAT

Blayer Point Bulgur Philly_PA **7pm** SAT

SOUTH ST. OUTDOOR STAGE

Sneny Ooze Long Granah NJ **10pm** SUN

Sierra Hurtt Philly_PA **8pm** SUN

The Audrey Silver Quintet New York NY **9pm** SUN

Daolella Lnhene Allentown PA **7pm** SUN

The Gerunds Philly_PA **9pm** SUN

Duo Decibel System Philly_PA **8pm** SUN

Universal Rebel Morristown NJ **8pm** SUN

The Peace Creeps Philly_PA **3pm** SUN

Hank and Cheeckes Brooklyn NY **2pm** SUN

Big Blue Spruce Philly_PA **1pm** SUN

THE BLOCKLEY

Govt Cheaze Camden NJ **8:30pm** THU

Soul Understated NY/DC **6:30pm** THU

Leah Smith Philly_PA **7:45pm** THU

Sound Barrier Experience Philly_PA **7pm** THU

West Philly Orchestra Philly_PA **10pm & 2am** FRI

Pedro Marazs & Os Janeiro Brazil 10pm FRI

Adam & Gove's Bloodline Philly_PA **12:30am** SAT

Grasses Philly_PA **11:30pm** SAT

The New Molels Philly_PA **10:30pm** SAT

The Sky Crops Philly_PA **9:30pm** SAT

Penic Years Philly_PA **12am** SUN

The Tiny Tin Hearts Austin TX **11pm** SUN

Feels for Rawen Nashville TN **10pm** SUN

The Govere Philly_PA **9pm** SUN

THE FIRE

Da Rezaneli Philly_PA **11:30pm** THU

The Quelle Source Philly_PA **11pm** THU

Metropolis America Philly_PA **10:10pm** THU

Similarity York PA **8:30pm** THU

Cheers Elephant Philly_PA **11:30pm** FRI

Toy Soldiers Philly_PA **12:30am** FRI

Shilpe Ray & Her Happy Hookers Philly_PA **10:30pm** FRI

TJ Kong & the Atomic Bomb Philly_PA **6:30pm** FRI

Exit Clov Philly_PA **8:45pm** FRI

Snojii Philly_PA **12:45am** SAT

Icah the Mic King Philly_PA **10am** SAT

Jawnzapeeven Philly_PA **11:15pm** SAT

Yacht Club Philly_PA **10:30pm** SAT

Gurko Philly_PA **9:45pm** SAT

Mike Vess Philly_PA **9pm** SAT

Bound by Nothing Atlantic City NJ **11pm** SUN

Shitterstorm Mays Landing NJ **10pm** SUN

Synth Sirens **8pm** SUN

Sinfiarecapa Clifton Heights PA **6pm** SUN

TRITONE

Citizen's Band Radio Chilton NJ **11:30pm** THU

North Lawrence Midnight Singers Philly_PA **10:30pm** THU

The Successful Failures Trenton NJ **9:30pm** THU

Gun Dezice Hoboken NJ **8:30pm** THU

Flyswatters Philly_PA **12:45am** FRI

Uzuhi Japan **12am** FRI

Doomed to Obscurity Philly_PA **11:15pm** FRI

The Jukebox Romatics New York NY **10:30pm** FRI

Explosive Naad Philly_PA **9:45pm** FRI

THE TROCADERO

Bill Mountain after party Philly_PA **12am** THU

Miniatelica Philly_PA **10:30pm** THU

Queen Diamond Philly_PA **9:45pm** THU

Into the Void Clark NJ **9:45pm** THU

Black Dog New York, NY **7:50pm** THU

Dirty Diamond Philly_PA **7pm** THU

BALCONY @ THE TROCADERO

Do Fee Help Philly_PA **11:15pm** SAT

Eternal Essence Philly_PA **8:30pm** SAT

Unreal Talent Philly_PA **8:45pm** SAT

Smoker and the Setters Philly_PA **2pm** SAT

WORLD CAFÉ LIVE (DOWNSTAIRS)

Agent Moosehead Scorn The Attack of the Giant Leaches (1959) Philly_PA **7pm** THU

The Dead Milkmen Philly_PA **11:30pm** FRI

Rissh Landlord Philly_PA **10:30pm** FRI

Felix Lighter Lancaster PA **9:30pm** FRI

WORLD CAFÉ LIVE (UPSTAIRS)

Andrew Bello Chicago IL **11:30pm** THU

Joey Oyan Los Angeles, CA **10:30pm** THU

Paula Valstein New York, NY **9:40pm** THU

Jay Nash Los Angeles CA **8:50pm** THU

Amber Rubarth Brooklyn, NY **8pm** THU

Grant Hart Minneapolis, MN **11:15pm** SUN

Bobbers on High Street New York, NY **10:30pm** SUN

Hellsmatics Minneapolis, MN **9:45pm** SUN

Pearl and the Beard Brooklyn, NY **8pm** SUN

Remme Cork Ireland **8:15pm** SUN

Golden Gloom Brooklyn, NY **7:30pm** SUN

YARDS BREWERY

Gee Arnold Philly_PA **6:30pm** THU

Cabinet **8pm** FRI

Spinning Leaves Philly_PA **6pm** SAT

Choice Tasters Selections Philly_PA **3pm** SUN

FILM LISTINGS

2424 STUDIOS

5pm Philadelphia, The Great Experiment THU

8pm Santa Fe, The Fascist Years Feature Act You Age The Kids at Widney High Story FRI

12am Short Play Dead 5 min Feature The Gruesome Death of Tommy Pistol FRI

8pm Smash Cut SAT

10pm REPO The Genetic Opera SAT

12am Rocky Horror Picture Show SAT

3pm Wilco Live Ashes & Angels Flags SUN

10pm Short Olive 20 min Feature The Scenesters SUN

12pm Short Beating Hearts Feature Morris County SUN

PRINCE MUSIC THEATER

8:30pm - Short City Of Solace 4 min Feature Birth of Separation FRI

YARDS BREWERY

7:30pm I Need That Record! FRI

8:30pm Feature Total Godess FRI

11:30pm Feature Ghosh Occeration Short Yehowha 13+ Fire Water Air FRI

7:30pm Short The Cow Who Wanted to Be a Hamburger Feature Johnny Cash SAT

8:30pm Wandshop Films Showcase SAT

11:30pm Short Dig Comics - 20 min Feature I Am Comic SAT

7:30pm Herschell Gordon Lewis The Godfather of Gore SUN

9:15pm Joe Frantz Showcase SUN

10:30pm Low Budget Pictures Gash War SUN

12:15am Zombie-christ SUN

MEDIA BUREAU

7:30pm Short Over The River And Through Higher Dimensions Feature Earthling FRI

9:30pm Dogs In Space FRI

11:30pm Short Summer Wasn't Made For You & Me Feature LUIK Your Ideals FRI

3:30pm Short Happy Birthday, Cake Eater SAT Feature Flyin' Cut Sleeves

5:30pm Short Prince of Silk 15 min Feature Poultrygeist SAT

7:30pm Scott Johnston Showcase SAT

9:30pm Short Hot Even Death 6 min Feature Zombie Girl The Movie SAT

11:30pm Short LOWbasIC Feature Roll Out Cowboy A Documentary SAT

3:30pm - Unfest Showcase Blechtsaal: "The Music Scene" / Twentyagan Appendix / SaRed Earth/ Duchtails Pre-talling / Inspector 42 SUN

6:30pm Miracle Investigators Feature Cannibal The Musical SUN

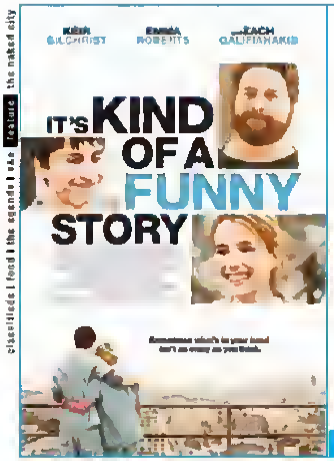
7:30pm Short The Secret Goer Fantum Beybe We Cea Go To Hollywood/ Paying the Price SUN

8:30pm Short Sneeze Be Away American Jihadist SUN

11:30pm Wheedles Groove, the History of Seattle Funk SUN


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more jackpots...
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free slot play available at game time of the next birds game.
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Friday, September 24
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dj gabor kiss
Saturday, September 25
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lifespeed
dj basara
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IN THEATERS OCTOBER 1ST



WANT EVEN MORE MUSIC?

Check out additional Philly F/M Fest soundstages at these FREE events!

GIRARD FEST – SAT., 9/25 11AM-7PM

Bringing together the surrounding neighborhoods and cultural groups, Girard Fest will feature great food, children's activities, local artists and crafters AND three Philly F/M soundstages. The festivities and music run between Front and Fourth streets! Come celebrate the diversity and revitalization of Girard Avenue!

LEHIGH AVE ARTS FESTIVAL – SAT.-SUN., 9/25 - 26 11AM-7PM

Join us for more music and fun at the third annual Lehigh Ave Arts Festival. This four- block party features a variety of children's events, local artists, crafters, restaurant/food vendors, community organizations and area businesses.

PHILLY F/M EXHIBITOR & RECORD FAIR – SAT.-SUN., 9/25-26 11AM-7PM

Come out to the Skybox at 2424 Studios (2424 E. York St. in Fishtown) and hear some excellent music (courtesy of Turtle Studios), shop for records, discover brand-new, cutting-edge products and enjoy a happy hour "meet and greet" with the Philly F/M organizers, partners and artists.

CRANE ARTS – SAT.-SUN., 9/25 - 26 11AM-7PM

Visit the back outdoor patio of the Crane Arts Building (1400 N. American St.), only a few blocks north of Girard Avenue for some of the best local indie, Americana and folk music, food and refreshments, and a great selection of local fine arts to browse or purchase, compliments of InLiquid Art and Design.

ECO ARTS FESTIVAL – SAT.-SUN., 9/25 - 26 11AM-7PM

Gather with eco-minded artists, green business and ecologically concerned community groups at this free event to share resources and education about green and healthy living. This event also features art displays along the canal and towpath, an "EcoChampion" award presentation to invited guests, musician Schoolly D and Philadelphia Phillies pitcher Ryan Madson and music on the Philly F/M stage at Cotton Street.

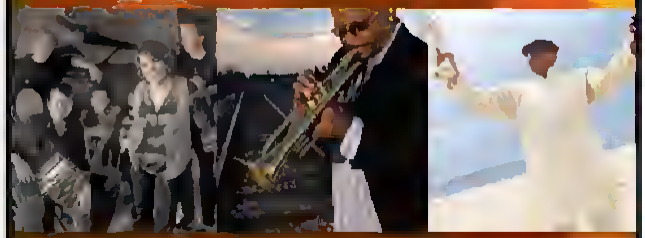
SOUTH STREET – SUN., 9/26 1PM-11PM

The South Street Outdoor Stage features a variety of music all day long. The stage is located at Passyunk and South Street in front of The Kabab House. See the schedule for artists and times. South Street Headhouse and TAMA drums are sponsoring the fun on South Street.

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movie shorts

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Heartbreaker

+ NEW

CATFISH | A-

If you've seen or heard anything about *Catfish*, it's that you're not meant to know anything about it. So, fair warning: If you don't want to know, stop reading now. Henry Joost and Ariel Schulman's documentary isn't exactly bombshell city, but there are enough he-pm turns in its narrative to make the surprises worth preserving. It starts innocently enough, with Schulman's brother Nev striking up an online relationship with a girl who admires his dance photography. But things get weird when her mother and sister move into the mix, and Nev's relationship with the latter grows romantic. Before long, he's involved in a passionate but largely virtual love affair, conducted by e-mail, IM and text as well as the occasional phone call. What's surprising is not that no one Nev talks to is who they say they are — on the Internet, deception is easy and often incident-free — but the nature and the extent of the disguise. Each time Nev thinks he's gotten to the bottom, it falls out again. There's a paradox at the movie's core. Social networking is built on the premise that personal details will be "shared," a term as ubiquitous as it is ill-defined. But why presume that self-exposure is a bigger thrill than self-invention? The whole enterprise is premised on trust, assumed and often unearned, without the advantage of body language or uncontrolled tells to trip our unconscious alarms. The movie itself is an invasion of privacy as the constant sparring between the filmmakers and their increasingly reluctant subject reminds us. If some doubt the film's veracity, it's because they've spent its length being schooled to trust on cue. —*Sam Adams (Ritz East)*

HEARTBREAKER | A-

Finally! A French farce that's actually very, very funny. *Heartbreaker* stars heartthrob Romain Duris as Alex Lippi, a man who breaks up relationships for a living. A pre-credit sequence shows Lippi utilizing his seductive charms — and his foolproof script — to empower women to end relationships that are making them unhappy. These episodes are goofily amusing, and they set the stage for the main attraction. In desperate need of cash, Alex takes the case of Juliette (Vanessa Paradis), a beautiful, wealthy woman engaged to — possibly — the wrong man. Her only flaws, Alex discovers, are that she likes George Michael and *Dirty Dancing*. Traveling to Monaco, Alex poses as Juliette's bodyguard in an effort to woo her. Of course, complications, hilarity and romance ensue. *Heartbreaker* is silly fun with Duris manipulating everyone and everything he can to achieve his goal — from dealing with Juliette's nymphomaniac friend Sophie (Hélèna Noguerra) to learning Patrick Swayze's dance moves. Almost every joke has a decent payoff, with some hits involving Sophie generating real belly laughs. Duris' wild, wily, witty performance keeps the whole affair joyful and buoyant. His expressions, both comic and seductive, are catnip for his conquests. Viewers will find him — and *Heartbreaker* — irresistible, as well. —*Gary M. Kramer (Ritz Five)*

LEGEND OF THE GUARDIANS: THE OWLS OF GA'HOOLE | C-

Filled to the sorcerous brim with slapdash My First Tolkien characters, gratuitous (OK, kind a pretty) CGI segments and more aurally paralyzing fantasy names (Eglantine! Otulissa! Allomere! HARK!) than a caffeine-addled Dungeons & Dragons session, *Legend of the Guardians* just too much of too many things at one time. This barrage-of-stimuli approach usually works for director Zack Snyder — see nerd-drool entries like *300* and *Watchmen* — but in the case of this animated adaptation of Kathryn Lasky's children's



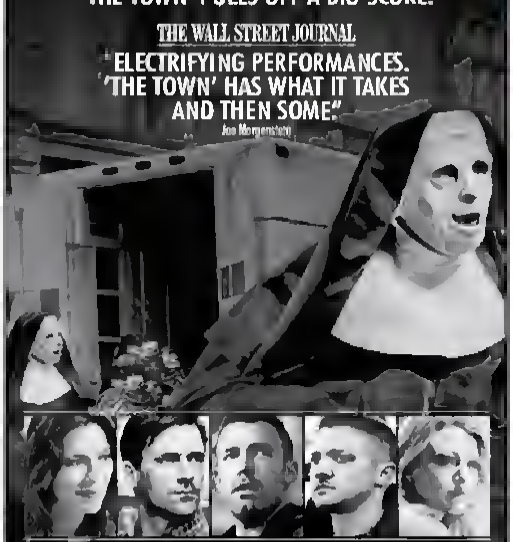
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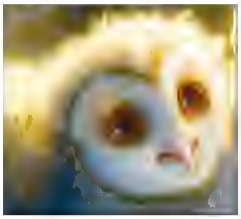
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book series, it's downright multifying. Jim Sturgess and Ryan Kwanten voice Soren and Kludd, two owlet brothers who are captured and enslaved by a cabal of evil owls led by Metalbeak (Joel Edgerton), who holy shit wears a metal mask even though he's an owl. Soren and his owl girlfriend, Gylfie (Emily Barclay), eventually escape into the outstretched wings of the Guardians, another owl race that thinks wearing metal masks is cool, except they stand for good, while the vengeful Kludd



stays behind to become one of the baddie owls (SIBLING OWL RIVALRY!). There are owl training montages, there's goofy owl fighting and dramatic owl stand-offs; they learn valuable owl lessons about themselves and other owls — you know the score. Not even Snyder's master grasp on action can overcome such derivative feather-ruffling. —*Drew Lanzer (Ravé, UA 69th St., UA Grant, UA Main St., UA Riverview)*

MAX MANUS | B+

World War II movies set in the cold tend to focus on the Russian front, but Joachim Rønning and Espen Sandberg's *Max Manus* chronicles the daring exploits of Bergen's most storied saboteur in Nazi-occupied Norway. Haunted by his time on the Finnish front, Max Manus (Aksel Hennie, Norway's Steve Buscemi) stokes the fires of rebellion back home in Norway where his ragtag group of agitators quickly graduates from pranks and propaganda to major sabotage operations (such as sinking opposition ships with badass underwater magnet bombs); Manus, whose ability to escape — he it by jumping from a second-story window or biking off with a backward machine-gun tucked under his arm — makes him a legend at home and elusive quarry for the Führer's Norway forces. Manus' escapes feel at first like luck, but in Rønning and Sandberg's telling, his luck eventually reveals itself as the residue of true grit. But the hero's glories become cold comfort as the resistance efforts take their toll on his compatriots, and a major victory for the saboteur results in a brutal Nazi crackdown. *Max Manus* is a grippingly told,

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MUSIC BY TOMANDANDY
BASED UPON THE "RESIDENT EVIL" VIDEO GAMES BY CAPCOM
STORY BY JEREMY BOLT PAUL W.S. ANDERSON ROBERT KULZER JOHN CARMODY BERND EICHINGER SAMUEL HADIDA
PRODUCED BY JEREMY BOLT PAUL W.S. ANDERSON ROBERT KULZER JOHN CARMODY BERND EICHINGER SAMUEL HADIDA
SCREENPLAY BY PAUL W.S. ANDERSON
Constantin Film
R RESTRICTED
MATERIAL MAY BE OBJECTIONABLE FOR CHILDREN
RESTRICTED TO ADULTS OR CHILDREN ACCOMPANIED BY A PARENT OR ADULT GUARDIAN
STRONG VIOLENCE AND LANGUAGE
A Canada-Germany Co-Production
ResidentEvil-Movie.com
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IN THEATERS, IN real 3D AND IMAX 3D
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PRODUCED BY WILL FERRELL ADAM McKAY CHRIS HENCHY PETER PRINCIPATO PAUL YOUNG
WRITTEN AND DIRECTED BY ANDREW GURLAND & BECK BOND
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"3D AS IT WAS MEANT TO BE EXPERIENCED!"
Stuart Lee, WNYX-TV
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STARTS FRIDAY, SEPTEMBER 24 - CHECK DIRECTORIES FOR LISTINGS
IMAX

if occasionally slow moving, account of a less-told facet of Nazi treachery, weaving action, suspense and genuine drama into a gorgeously shot package that's both uplifting and enlightening. *—Brian Howard (Ritz Bourse)*

NEVER LET ME GO | B

See Sam Adams' review on p. 23. (Ritz Five)

THE SICILIAN GIRL | B

As a child, Rita (Miriana Faja) is enchanted by her father (Marcello Mazzarella). He defends her against her ever-angry mother (Lucia Sardo), then transports her to the Sicilian countryside on the back of his motorbike, zooming along a mountain road as she holds out her arms and beams. This opening nostalgia in Marco Amenta's film soon gives way to trouble. Horrified when her dad is murdered, Rita (played as an 18 year-old by Veronica D'Agostino) discovers that his mafia activities were less than righteous. The fact that she comes around to this new view only slowly makes this otherwise melodramatic movie a little odd and actually compelling. When she loses her brother, too, Rita's anger boils over; she directs it chaotically at the killers, the authorities who want to use her (and her childhood diaries, which contain admittedly one-sided recordings of her father's activities) and her mother, a true believer in the "real Sicily" — that is, the mafia's system of brutal revenge and skin-saving silence. As the movie doesn't immediately sort out whether Rita's view is accurate, and even when she's mentored by Palermo prosecutor Paolo Borsellino (Gérard Jugnot), she doubts herself. While she's inside the Witness Protection Program, Rita underscores her sense of isolation with black clothing and long walks under dark architecture (one tripping into a scary sequence where she imagines she's being followed, at which point the camera starts chasing her through looming shadows and fast cut fifty angles). The film shows that the increasingly traumatized Rita runs into one dark horror after another, most of which emerge from the very community she's long trusted to look after her. *—Cindy Fuchs (Ritz Bourse)*



"A SUPERB, POIGNANT FILM ABOUT EVERLASTING LOVE."
RICHARD CORLISS TIME
SUMPTUOUSLY GORGEOUS AND FILLED WITH STERLING PERFORMANCES'
CHRISTY LEMIRE AP Associated Press
'CAREY MULLIGAN IS ASTONISHING ANDREW GARFIELD IS MESMERIZING AND KEIRA KNIGHTLEY IS STELLAR'
PETER TRAVERS Rolling Stone
OFFICIAL SELECTION TORONTO INTL FILM FESTIVAL
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ANDREW GARFIELD
KEIRA KNIGHTLEY
R
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| movie shorts |

WALL STREET MONEY NEVER SLEEPS

A haiku. Gordon Gekko's heck for a blockbuster sequel? Greed must still be good. *(Not reviewed) (Rave, UA 69th St., UA Main St., UA Riverview)*

YOU AGAIN

A haiku. High school rivals find out their moms are — wait, who cares, Betty White's in it! *(Not reviewed) (UA Riverview)*

+ CONTINUING

For a full list of continuing movie shorts and showtimes, visit citypaper.net/movies.

More on citypaper.net
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Annual Public Notice of Special Education Services and Programs, Services for Gifted Students, and Services for Protected Handicapped Students

According to state and federal special education regulations annual public notice to parents of children who reside within a school district is required regarding child find responsibilities. School districts intermediate units and charter schools are required to conduct child find activities for children who may be eligible for services via Section 504 of the Rehabilitation Act of 1973. For additional information related to Section 504/Chapter 15 services the parent may refer to Section 504 Chapter 15 and the Basic Education Circular entitled Implementation of Chapter 15. Also school districts are required to conduct child find activities for children who may be eligible for gifted services via 22 Pa Code Chapter 16. For additional information regarding gifted services the parent may refer to 22 PA Code Chapter 16. If a student is both gifted and eligible for Special Education the procedures in IDEA and Chapter 14 shall take precedence.

This notice shall inform parents throughout the school district, intermediate unit, and charter school of the child identification activities and of the procedures followed to ensure confidentiality of information pertaining to students with disabilities or eligible young children. In addition to this public notice each school district, intermediate unit, and charter school shall publish written information in the handbook and on the web site. Children ages three through twenty one can be eligible for special education programs and services. If parents believe that the child may be eligible for special education the parent should contact the appropriate Regional Office or Charter School Principal identified at the end of this public notice.

Children age three through the age of admission to first grade are also eligible if they have developmental delays and, as a result, need Special Education and related services. Developmental delay is defined as a child who is less than the age of beginners and at least 3 years of age and is considered to have a developmental delay when one of the following exists: (i) The child's score on a developmental assessment device on an assessment instrument which yields a score in months indicates that the child is delayed by 25% of the child's chronological age in one or more developmental areas. (ii) The child is delayed in one or more of the developmental areas, as documented by test performance of 1.5 standard deviations below the mean on standardized tests. Developmental areas include cognitive, communicative, physical, social/emotional and self help. For additional information you may contact Elwyn SEEDS at (215) 222-8054.

Evaluation Process

Each school district intermediate unit and charter school has a procedure in place by which parents can request an evaluation. For information about procedures applicable to your child, contact the school which your child attends. Telephone numbers and addresses can be found at the end of this notice. Parents of preschool age children age three through five may request an evaluation in writing by addressing a letter to Elwyn SEEDS at 4025 Chestnut Street 2nd Floor Philadelphia, PA 19104.

Consent

School entities cannot proceed with an evaluation or with the initial provision of special education and related services without the written consent of the parents. For additional information related to consent, please refer the Procedural Safeguards Notice which can be found at the PaTTAN website www.Pattan.net. Once written parental consent is obtained, the district will proceed with the evaluation process. If the parent disagrees with the evaluation, the parent can request an independent education evaluation at public expense.

Program Development

Once the evaluation process is completed, a team of qualified professional and parents determine whether the child is eligible. If the child is eligible, the individualized education program team meets, develops the program and determines the educational placement. Once the IEP team develops the program and determines the educational placement, school district staff, intermediate unit staff, or charter school staff will issue a notice of recommended educational placement/prior written notice. Your written consent is required before initial services can be provided. The parent has the right to revoke consent after initial placement.

Confidentiality of Information:

School districts, intermediate units and charter schools maintain records concerning all children enrolled in the school including students with disabilities. All records are maintained in the strictest confidentiality. Your consent, or consent of an eligible child who has reached the age of majority under State law, must be obtained before personally identifiable information is released, except as permitted under the Family Education Rights and Privacy Act (FERPA). The age of majority in Pennsylvania is 21. Each participating agency must protect the confidentiality of personally identifiable information at collection, storage, disclosure and destruction stages. One official at each participating agency must assume responsibility for ensuring the confidentiality of any personally identifiable information. Each participating agency must maintain, for public inspection, a current listing of the names and positions of those employees within the agency who have access to personally identifiable information.

For additional information related to student records, the parent can refer to the Family Education Rights and Privacy Act (FERPA).

This notice is only a summary of the Special Education services, evaluation and screening activities, and rights and protections pertaining to children with disabilities, children thought to be disabled, and their parents. For more information or to request evaluation or screening of a public or private school child, contact the responsible school entity listed below. For preschool age children, information, screenings and evaluations requested, may be obtained by contacting Elwyn SEEDS.

PRESCHOOL (Ages 3 to 5)

Elwyn SEEDS
4025 Chestnut Street, 2nd Floor
Philadelphia, PA 19104
(215) 222-8054

CHARTER SCHOOLS

Please contact the principal of your child's charter school

SCHOOL DISTRICT OF PHILADELPHIA PARENT AND FAMILY RESOURCE CENTERS

Parent and Family Resource Center
The School District Education Center
440 N. Broad Street, 1st Floor
Philadelphia, PA 19130
(215) 400-7272

Parent and Family Resource Center-North
Grover Washington Jr. Middle School
201 East Olney Avenue, 2nd Floor
Philadelphia, PA 19120
(215) 456-0458

Parent and Family Resource Center-Northwest
Leeds Middle School
1100 E. Mt. Pleasant Avenue, Room 8
Philadelphia, PA 19150
(215) 248-6687

Parent and Family Resource Center-Southwest
6900 Greenway Avenue
Philadelphia, PA 19142
(215) 727-5920

Parent and Family Resource Center Central East and East
Ramonita Rivera Building
2603 N. 5th Street, 4th Floor
Philadelphia, PA 19133
(215) 291-5696

Parent and Family Resource Center-Northeast
4101 Chalfont Drive
Philadelphia, PA 19154
(215) 281-2645

Parent and Family Resource Center- South
427 Monroe Street
Philadelphia, PA 19147
(215) 351-7604

Parent and Family Resource Center – West
3543 Fairmount Avenue
Philadelphia, PA 19104
(215) 823-5530

The school entity or charter school will not discriminate in employment, educational programs, or activities based on race, color, national origin, age, sex, handicap, creed, marital status or because a person is a disabled veteran or a veteran of the Vietnam era. No preschool, elementary or secondary school pupil enrolled in a school district, intermediate Unit, or charter school program shall be denied equal opportunity to participate in age and program appropriate instruction or activities due to race, color, handicap, creed, national origin, marital status or financial hardship.

Updated 09/2010

the agenda

LISTINGS@CITYPAPER.NET | SEPT. 23 - SEPT. 30

[Your to-do list, no matter what you're doing]

icepack

By A.D. Amorosi

➢ **IF JOE PATERNO** can come back year after year like a death phoenix in a **Krass Bros.** sports jacket, surely you could love this city's favorite sports-theater-comedy ***The Philly Fan*** again. When actor **Tom McCarthy**, director **Joe Canuso** and playwright **Bruce Graham** bring *TPF* to the Kimmel Sept. 23 (until Halloween), it's a freshened-up *Fan* rather than a sequel. "People keep asking about *Philly Fan II* but I don't feel like writing it and I know Tommy doesn't feel like memorizing it," says Graham. "Sometimes I think I put in the new stuff just to keep Tom, Joe and me from getting bored. It took me years to realize I didn't have one **Andy Reid** joke. 'What the hell was I thinking?' Seeing as how the one-man play that premiered during 2004's LiveArts/Fringe Fest still takes place the night before the Super Bowl, Graham claims he's careful about what he puts in. "A lot of the time I have Tom go and make stupid predictions. I managed a couple **McNabb** jokes, **Vick**, the Taser Incident, **Halladay**'s perfect game and a few others. I also cut a few jokes that people just don't get anymore. Does anybody really remember the NHL strike? God, this town's full of material." You're telling me. Ask burly storytelling, rustic soul singing/songwriter **Thom McCarthy** — no relation to Graham's *Fan*. Still, he'll host a theatrical country-billy night of his own at **National Mechanics** Sept. 27 with married man **Joshua Park**, **Jonah Delso** and **ScrewJack** joining him. Yee-Haw. ➢ **Jose Garces**' **JG Domestic** has its soft opening lunch Oct. 4 and its soft dinner (how psychedelic sounding!) on Oct. 15. The old **Deux Cheminées**, which was going to become the very gay-porn-sounding **Ulysses Voyage** after Deux got done, is now the home of chef **Chris Painter/Stephen Starr**'s fl **Pittore** — the Italian concept that was supposed to fill the old **Ansill**'s this autumn. Step lightly. The Brussels-based cafe **Le Pain Quotidien** should rise on the 1400 block of Walnut by October's end. ➢ The first hand and face that graced the screen during HBO's *Boardwalk Empire* was that of **Pearce Bunting**. Philly's Barrymore-winning actor, as "Bill McCoy," the gent selling Canadian Club hooch to **Steve Buscemi**'s Nucky Thompson. Bunting's last big-screen role was in 2006's *Superhero Excelsior*, the **Felix Diaz/Scott Johnston** comix-flick. Oh, Johnston can currently be found filming crowd scenes and more for Brat Productions' October duo ***Carnies*** as well as lensing his ***Necronomicomedie***, a horror-fantasy feature collection of tales "rooted in comic-devilry and a love of cult cinema." It'll star **Beth Kellner**, **Jess Canda** and **The Legendary WIO**. "It's my best film and cast ever, probably because I'm not in it." ➢ More Packin' online, citypaper.net/criticalmass.

(a_amorosi@citypaper.net)



OCTOMOM, *Barbara*, by Joseph Hasenauer, from the exhibit "Lil' Pus a girl's best friend" at Bambi Gallery.

JOSEPH HASENAUER

lastchance

Catch it or regret it

BRIDGETTE MAYER GALLERY

If you only ever saw the world from an airplane, you might think there was some sense to it. Thousands of miles up, a seemingly unstructured housing development transforms into an elaborate, premeditated set of circular patterns. A graveyard full of minimalist crosses becomes an example of breathtaking symmetry. Streets have order. Cities, for once, look planned.

In her exhibit "Inhabit," Dana Hargrove makes this all too clear, with her acrylic paintings of highways, airports, offices, apartment complexes and roads looking like mere geometric abstraction until you take a step closer. But the implications are more unsettling. A dozen or so paintings dubbed "Interstates," which are identical except for color palette, force you to reckon with the absence of variety in our transportation systems. Her "Facade" series, depicting offices and hotels, makes you think the same thing about shelter. Are we woefully uncreative and utilitarian for not thinking up new ways to rest, work and schlep to and fro? More importantly, what is viewing the same man-made landscapes, in city after city, country after country, doing to us?

"I am to highlight the beautiful unification of space," says Hargrove in her artist statement, making it sound as if she somehow advocates such monotony. Everything does look lovely from Google Earth, after all. But, says Hargrove, the point of her work is to remind people that what looks like "controlled seamlessness that belies any difficulties" is, once you inch closer, just "a façade." *Ends Sept. 25, 709 Walnut St., first floor, 215-413-8893, bridgettemayergallery.com.*

➢ BAMBI GALLERY

It's a shame we can't domesticate octopuses, which are simultaneously as intelligent as dogs (or more so) and as wild-looking as fish. Joseph Hasenauer, in his exhibit "Lil' Pus — a girl's best friend," imagines a wondrous world in which we have, with the eight-armed creatures doing everything from knitting to biking to listening to records with us. (Octopuses are hipsters, apparently.)

It's cutism, sure, but it's also surprisingly libidinous. In *Virginia*, a young woman sits on the toilet beside a golden octopus, her panties dangling around her knees. Likewise, *Julia* depicts a lithe brunette bathing nude with a chestnut-colored octopus — its tentacles who knows where.

It's surprisingly libidinous.

Ends Sept. 26, Piazza at Schmidt's, 1001 13 N. Second St., 267 319-1374, bambiproject.com.

➢ JOLIE LAIDE

Everything about Robert Horvath's "Recent Works" yells futuristic — it's a collection of slick, glittered-up, seemingly computer-generated depictions of the universe. Yet he utilized nothing more than glazing, a laborious, old-school process in which paint is layered atop paint that is layered atop more paint, to render aliens and outer space. *Ends Sept. 25, 224 N. Juniper St., 267 603-1295, jolielaide.com.*

—Holly Otterbein

(holly.otterbein@citypaper.net)

IF YOU WANT TO BE LISTED: *Submit information by mail (City Paper Listings, 123 Chestnut St., Third Floor, Philadelphia, PA 19106) • e-mail listings@citypaper.net). Include details of the event dates, times, address of venue, telephone number and admission prices, if any. Listings must be received at least* ***10 days in advance*** *of publication. Incomplete submissions will not be considered, and listings information will not be accepted over the phone.*

+ CLASSES/ WORKSHOPS

HAMLET Brush upath on your Shakespeare in this two-part seminar hosted by Dr. Annalies Castaldo Mon., Sept. 27 and Mon., Oct. 25. $20. Philadelphia Shakespeare Theatre, 2111 Sansom St. 215-496-9722.

SOLAR SEMINAR Learn how producing your own solar energy can save this poor ol' Earth. Wed., Sept. 29. 5:30-7:30pm. **FREE**. Plymouth Meeting Community Center, 2910 Jolly Rd., Plymouth Meeting. 610-277-4312.

+ EVENTS/ FESTIVALS

B Y O T Y (BRING YOUR OWN TABLE, YO) Artists attending this second annual book fair are asked to share their collection of books zines and comics they've collected throughout the year. There will be home-brewed beer and cider flowing all night long. Sun., Sept. 26. noon-6pm. **FREE**. Little Berlin, 119 W. Montgomery Ave., 610-308-0579.

PHILADELPHIA URBAN THEATRE FESTIVAL This 21-day festival features plays, staged poetry readings and more from local writers. Through Oct. 4. $20-$30. Adrienne Theater, 2030 Sansom St. 215-123-4567.

+ MUSIC

➤ rock/pop

THURSDAY 9/23

CALICO FIELDS with The Roddies. 8pm. **FREE**. Triumph Brewing Co., 400 Union Sq., New Hope, 215-862-8300.

PHILADELPHIA F/M FESTIVAL PRESENTS: ATTACK OF THE GIANT LEECHES WITH A LIVE SCORE BY AGENT MOOSEHEAD with Don Malloy & Anabiosis. 9pm. $13. World Café Live, 3025 Walnut St. 215-222-1400.

PHILADELPHIA F/M FESTIVAL PRESENTS: DA REZAREKT with Sinclarity, Metropolis America & The Quelle Source. 8pm. $10. Fire, 412 W. Girard Ave. 267-671-9255.

PHILADELPHIA F/M FESTIVAL PRESENTS: MUSIC 4 MORE SHOWCASE with Levee Drivers, Giant Mind, Early Ape & Sounds From Atlantis. 8:30pm. $10. Mill creek Tavern, 4200 Chester Ave. 215-222-9194.

PHILADELPHIA F/M FESTIVAL PRESENTS: PAULA VALSTEIN with Andrew Belle, Joey Ryan, Jay Nash & Amber Rubarth. 8pm. $13. World Café Live, 3025 Walnut St. 215-222-1400.

PHILADELPHIA F/M FESTIVAL PRESENTS: PROPHASE MUSIC & FILM with American Speedway, Kshoutek, Notekillers & Dark Sea Dream. 10pm. $10. M Room, 15 W. Girard Ave. 215-739-5577.

PHILADELPHIA F/M FESTIVAL PRESENTS: SLOW ANIMAL with Revolution, I Love You Stutter Jones & The Left Lungs. 7:30-11p.m. $8. El Bar, 1356 N. Front St. 215-634-6430.

PHILADELPHIA F/M FESTIVAL PRESENTS: SOUL REVUE with

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EAST HUNDRED HONEYCHURCH
FRI 9/24
PHILADELPHIA F/M FESTIVAL PRESENTS
FIELD MUSIC
BLOOD FEATHERS CREEPING WEEDS
DOWNSTAIRS KENNEDY SPINS FRIDAY HAPPY HOUR FROM 6-10PM!
SAT 9/25
PHILADELPHIA F/M FESTIVAL PRESENTS
ASOBI SEKSU
THE SWIMMERS LIKE A FOX
MON 9/27
TWO.ONE.FIVE MAGAZINE PRESENTS
PAC DIV
VON PEA
TUE 9/28
F.A.B.A. AND THE F.N.A. PRESENT
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FREE FROM 6-8PM
WED 9.29
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Carlos Mencia
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THIS SAT AT 10PM!
JASON DERULO
AUBURN
THIS MON AT 7:30PM!
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ROGUE WAVE & Midlake
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THUR, SEPT 30 AT 7:30PM
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FOSTERCHILD
FRI, OCT 1 AT 9PM
MIKE POSNER
WITH HIT "COOLER THAN ME"
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OCTOBER 6 AT 7PM
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SPECIAL GUEST HAYES CARLL
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SAT, DEC 11 AT 9PM
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Pepper 10/10 • Aaron Lewis of Staind 10/12
The Sword 10/15 • Mayer Hawthorne & The County / The Heavy 10/16
Dead Kennedys 10/17 • The Dirty Heads 10/19
Mayday Parade 10/20
Pharoahe Monch, Boot Camp Clik feat. Sean Price, Buckshot & Smif-N-Wessun & Skyzoo 10/21
Jim Florentine 10/22 • Martin Sexton 10/23
Grace Potter & The Nocturnals 10/28
Anberlin 10/29 • Cypress Hill 10/31 • Dawes 11/4
Zane Lamprey 11/5 • The Black Angels / Black Mountain 11/6
Needtobreathe 11/7 • Robert Randolph & The Family Band 11/12
Never Shout Never & The Maine 11/13 & 11/14
Infected Mushroom 11/13 (Late Show)
Kate Nash 11/17 • The Frames 11/19
Boo! Big Fish & Aquabats 11/20
Soulfly 12/9 • Better Than Ezra 12/10
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dj nights

A SELECTIVE GUIDE TO WHAT BANGS IN PHILLY. | BY GAIR MARKING AKA DEV79

W	Weekly		Drum 'n' Bass		Hip-hop		Rock/Pop
M	Monthly		Dubstep/Garage		House		Techno
1	One-off		Electro		Latin		Top 40
N/C	No Charge		Experimental		Progressive House		Hip-hop/ R&B
	Breaks		Funk/Soul		Reggae		Trance
	Downtempo		Goth/Industrial				World



THU., SEPT. 23

+ TROPICALISMO

1 W ● Ø ● @ Walnut Room Redux w/ Uproot Andy DJ Gregzinho Juanderful, Brazildelphia, Mundial and 51:51 are teaming up to bring you the global pan-American bass action! Expect something like a caipirinha of worldwide sounds including cumbia, kuduro, soca and more all cut up, muddled, infused with bass and tossed about for maximum dancefloor pressure. NYC's top-notch selector Uproot Andy will be on hand to kick things off, and if his legendary Que Bajo?! parties are any indication, people are definitely in for a treat! Plus there'll be complimentary Don Q cocktails from 9 to 11 to warm ya up for the dancefloor. $5

Arts Garage
1533 Ridge Ave., 215-765-2702

Barbary
951 Frankford Ave., 215-423-8342

Club Polaris
460 N. North St., 215-769-1530

Fluid
613 S. 4th St., 215-629-0505

Liberty Bar
2204 Market St., 215-496-9797

Medusa Lounge
27 S. 21st St., 215-557-1981

P.Y.T.
1050 N. Hancock St., 215-554-0000

Philadelphia Navel Yard
5100 S. Broad St., 215-609-4049

Riverside Bar
2661 E. Cumberland St.

Singing Fountain Park
Tasker St. and East Passyunk Ave.

Walnut Room Redux
1709 Walnut St., 215-731-0201

THU., SEPT. 23

● OVUM 15 YEARS! 1 ● ▼ @ Barbary w/Josh Wink. Shakedown presents the 15 year anniversary party of the legendary Philly EDM label, with a four hour Wink set. $10

● ROOTS ROCK REGGAE M ● @ PYT w/El Feco, Kenny Mozz. Pederation presents this party celebrating El Feco's latest mixtape action. call for price

FRI., SEPT. 24

● GET BENT: BASS SIRENS M ● ● ▼ ★ ⇝ @ Medusa Lounge w/Star Eyes, Jane Jess, Lady Prowl, Battle Axe Baby. All-lady lineup featuring some of Philly's finest femmes on deck alongside NYC's Trouble and Bass label vexen, as ever

● DROPPIN' SCIENCE M ★ ▼ ⇝ @ Arts Garage w/Aphrodite, Seraph, Jase, DJ Pia, Mess, Tammy, Jeff Omega, Bryan Stout, Nick Cosmo, Sharpness and many more. Big event right here! From the evening into the night on two floors and front patio, $5 before 10:30, $10 after

● MAKING TIME 1 ● ▼ ★ @ Philadelphia Naval Yard w/LCD Soundsystem, Steph Re0n, Dave P, Dave Pak, Mike Z, Rock Tits, Pink Skull, Adam Sparkles, Brenda0.0, Dls. Huge indie dance event on the water at the Naval Yard, $25

SAT., SEPT. 25

● TASTY TREATS: DJ DAY AFTER-PARTY W ● ● @ Plant w/DJ Aktive, Mike Nyce and hosted by Yuneos. Continuing bumpin' out the grooves sounds, nine years strong, ladies free before 11. $7

● PERK RECORDINGS PRESENTS 1 ⇝ @ Riverside Bar w/Itchy Robot, Conscious Pilot, BattleAxe Baby, Peepal, The U Kin, filthy badlyway lands down in Port Richmond to lay waste with the boomin' hum, $7

● POINT OF IMPACT 1 ★ ● ● ⇝ @ Club Polaris w/Monsters of Dub, Jimni Cricket, SourDiesel Architech, Moonchild, 1Q MC, more. Pulsar Productions and Konkrete Jungle 2 16 team up for this big room wave madness, $20

SUN., SEPT. 26

● SOUND FOUNTAIN M ▼ @ Singing Fountain Park w/DZA, Jesse Merlin, Jose Ortiz, Chris Patrick, D. Elias Tinker, Dave Tat, Ryan Gallagher, Medusa. Get ya day activities on (with or without beverages) in South Philly and then hit 1601 where they bump it all night, call for price.

MON., SEPT. 27

● THE ROTATION 1 ★ @ Liberty Bar w/SoundJack, TimeStream, Basskitty, SourDiesel, Dub C, Sticky Data, Kasnet, Nobi, Contact High Switchs, Tryptronik, Joey Hardcore, Hydrophonic Konkrete Jungle presents a DJ drinking game. Four-song mini-sets or tabanos, if you fuck up then you drink. Watch DJs get torn up, call for price.

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9/29 • Sharon Katz and The Peace Train
9/30 • Portico Quartet
10/8 • Brad FT. STONE GOSSARD OF PEARL JAM
10/8 • Kim Richey IN UPSTAIRS LIVE
10/10 • Jackie Greene
10/12 • Carolina Chocolate Drops WITH LUMINESCENT ORCHESTRA
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✚ AGENDA PICKS

[film]



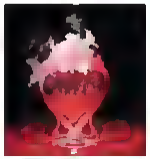
➤ BIRTH OF SEPARATION

If you're in need of a good freak-out, *Birth of Separation* should do the trick. Getting premiere treatment this week at the Philadelphia Underground Film Festival (PUFF), this thriller is based on a day in the life of pregnant housewife Elizabeth, played by local ingénue Ashley-Rebekah Faulkner. Everything is peachy until a sinister stranger (Steve Saturn) knocks at the door. Suddenly the heroine finds herself captive in her own home, being barraged by a series of psychologically torturous rants. Producer Dennis Hanley says his aim for the film was to drop the audience into a similarly dire mental state as the lead, but he never intended it to be labeled a horror flick. "[The movie] is often miscategorized as a horror film, because of how deeply it affects people." A Q&A with the director will follow the screening. *Fri. Sept. 24, 9:30 p.m. Prince Music Theater, 1412 Chestnut St., 215-569-9700, phillyfilmfest.com*

—Eric Schuman

[opera]

➤ ELIXIR OF LOVE



Imagine — Italian Market. The Musical! Shoppers dancing in the street, vendors humming a tune as they weigh their shiny apples and LSI agents stomping toward the smelly fish stands, tapping their clipboards to the beat. Sound absurd? Don't be too quick to discount it, this shit's totally going down. The Center City Opera Theater will be performing a modernized version of Donizetti's popular opera *L'elisir D'amore* (*Elixir of Love*) this weekend in the piazza — right underneath the Frank Rizzo mural. The entire parking lot will be turned into a mini- version of the Italian Market, with booths from market staples like Di Bruno Bros. and Anthony's Italian Coffee House lining the perimeter. Director Andrew Kurtz says he's hopeful that this site-specific adaptation will get people involved with the story and provide an updated view of this age-old masterpiece. "The story of an opera can be enhanced by taking it out of the theater and putting it in a space that enhances the story." *Sat. Sept. 25, 2 p.m. free, Italian Market piazza, Ninth and Montrose sts. 215-238-1555, operatheater.org*

—Josh Middleton

[readings/signings]

➤ TED RALL

There's not a lot of seeing eye-to-eye in politics these days, but there's one concept that writer Ted Rall believes has everyone concurring — the current political and economic system is two inches from busted, and there's nothing

>>> continued on page 48

Gert Chesse, Leah Smith, Soul Understated featuring Mavis "Swan" Poole & Sound Barrier Experience, 7-10pm, $10. Blockley Pourhouse, 3801 Chestnut St., 215-222-1234

■ **PHILADELPHIA F/M FESTIVAL PRESENTS: UNIVOX** with The Hemophones, TJ Kong and the Atomic Bomb & Hair Rocket, 7:30pm, $8. Kung Fu Necktie, 1250 N. Front St., 215-291-4819

■ **TITUS ANDRONICUS** with Free Energy & The Tough Shits, 7:30pm, $13. First Unitarian Church, 2125 Chestnut St., 215-563-3980

FRIDAY 9/24

■ **BRUCE IN THE USA**, 8pm, $27.50-$37.50. Keswick Theatre, 291 N. Keswick Ave., Glenside, 215-572-7650

■ **BRUCE LUCY** with John Rainer, The Big Death Scene & Wale Sabi, 9pm-12:45am, $8. Bookspace, 1113 Frankford Ave., 215-291-5880

■ **DARK STAR ORCHESTRA**, 9pm, $27.50. TLA, 334 South St., 215-922-1011

■ **EDIE CAREY** with Aiden James, 8pm, $12. Burlap & Bean, 204 S. Newtown Street Rd., Newtown Square, 484-427-4547

■ **JAMES** with Ed Harcourt, 8pm, $21-$23. Trocadero, 1003 Arch St., 215-922-5443

■ **LCD SOUNDSYSTEM** with Sleigh Bells & Making Time DJs, 9pm, $25. Philadelphia Navel Yard, The Naval Cruise Terminal, 5100 S. Broad St., 215-609-4049

■ **MICE PARADE** with The Lee Shelleys, 7:30pm, $10. Kung Fu Necktie, 1250 N. Front St., 215-291-4819

■ **NEW PONY**, 10pm. Fergie's Pub, 1214 Sansom St., 215-923-8118

■ **PHILADELPHIA F/M FESTIVAL PRESENTS: FROG HOLLER** with Bobby Bare Jr., Adam and Dave's Bloodline & Wallace Brothers, 8pm, $10. North Star Bar, 2639 Poplar St., 215-634-0300

■ **PHILADELPHIA F/M FESTIVAL PRESENTS: SHILPA RAY & HER HAPPY HOOKERS** with Toy Soldiers, Cheerz, Elephant, TJ Kong and the Atomic Bomb, East Clev & Cownuddy, 8pm, $10. Fire, 412 W. Girard Ave., 267-671-9238

■ **PHILADELPHIA F/M FESTIVAL PRESENTS: SMALL STONE RECORDS SHOWCASE** with Mightelend, The Brought Low, Throttlerod, Lo-Pan, Sun Gods In Exile & Backwoods Payback, 7pm, $10. Millcreek Tavern, 4200 Chester Ave., 215-222-9194

■ **PHILADELPHIA F/M FESTIVAL PRESENTS: SPANISH BLUE** with Permeum, Sleeper Sonata, The Cuthacks & The Fleeting Ends, 8pm-1am, $10. Grape Room, 105 Grape St., 215-530-0321

■ **PHILADELPHIA F/M FESTIVAL PRESENTS: THE DEAD MILKMEN** with Black Landlord & Feliz Lighter, 8pm, $25. World Café Live, 3025 Walnut St., 215-222-1400

SATURDAY 9/25

■ **ALICE IN CHAINS**, 7pm, $25-



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+ Agenda Picks

<<< continued from page 45

the boobs in O.C. can do to save it. So what's the logical next step? Rall doesn't skip a beat. "We should overthrow the government," says the former syndicated *City Paper* cartoonist. He'll be in town this week signing copies of his barley new book *The Anti American Manifesto* (Seven Stories, Oct. 11) in which he lays out instances in recent history (9/11, economic collapse, BP) that prove the incompetence of our elected officials, and why he believes a brazen citizen rebellion is our only chance for reform. "It's not about signing petitions, marching in the street or showing up to vote every few years," says Rall. "There has to be a revolution." *Tue., Sept. 28, 7 p.m. free; Wooden Shoe, 704 South St., 215-413-0999, woodenshoebooks.com.*

—Josh Middleton



[events/festivals]

➤ LIGHT AND HONEY

In an era when magazine after magazine is meeting an unfortunate demise, the launch of a new publication is certainly a cause for celebration. *APIARY*, which bills itself as "Philadelphia's only all-ages literary magazine," is ringing in its inaugural issue with Light and Honey, an afternoon-long multi-art extravaganza. Poetry readings and musical performances from artists of all ages and backgrounds will highlight the shindig, which stands to be a live interpretation of the magazine's own contents. Along with the scheduled performances is a series of open mics, with one dedicated to acoustic music and one just for younger creatives. Of course, issues of *APIARY* will be in full supply at the event, but you can preview some of the writings at the mag's website if you simply cannot wait. *Sun., Sept. 26, 1-6 p.m. $5 donation; University City Arts League, 4226 Spruce St., 215-382-7811, theapiarycorp.com.*

—Eric Schuman

$125, Susquehanna Bank Center, 1 Harbour Blvd., Camden, N.J., 856-365-1300

■ **GHOSTS IN THE VALLEY** with Metroplex, Sunatrah, The Silence Kit, Tip Sell & Victor Trapp, 8pm, 12.4Aum, $5, Beekeepers, 1113 Frankford Ave., 215-291-5660

■ **HIFI ASYLUM** with 4 Years Past, Greg Thomas, Rory McGuinness and The Nowhere Band, Sapphire, The Paul Waltz Band & Wash, 7:45pm-1am, $10, Grape Room, 160 Grape St., 215-930-0321

■ **PHILADELPHIA F/M FESTIVAL PRESENTS: AUTHENTIC RECORDS SHOWCASE** with: Slo Mo featuring Mic Wrecka, The Nadas, Benjamin Wagner & River City Estuaries, 8pm, $10, North Star Bar, 2639 Poplar St., 215-684-0808

■ **PHILADELPHIA F/M FESTIVAL PRESENTS: BUSUN** with zCON the Mic King, Jawnzap7, Brass Knuss, Yacht Club & Voss, 8pm, $10, Fire, 412 W Girard Ave., 267-671-9298

■ **PHILADELPHIA F/M FESTIVAL PRESENTS: INVISIBLE FRIENDS** with Kitten Disaster, The Anchor Boys, The Jukebox Romantics, The Partiers, The Swamp Candles & Unshi..ners, 6:45pm, FREE, Green Rock Tavern, 2546 E. Lehigh St., 215-268-0840

■ **PHILADELPHIA F/M FESTIVAL PRESENTS: LOAFASS** with American Pimp, Loaf In Society, Murdock's Trashbag & Two Fisted Law, 8:30pm, $5, El Bar, 1836 N Front St., 215-634-0430

■ **PHILADELPHIA F/M FESTIVAL PRESENTS: TOY SOLDIERS** with Audible Blood Feathers, East Hundred, Frog Holler, Like A Fox & The Swimmers, 9:30-6:45pm, FREE, Crane Arts Building, 1400 N American St., 215-235-3400

SUNDAY 9/26

■ **M.I.A.** with Rye Rye, 8pm, $35, Electric Factory, 7th & Willow sts., 215-336-2000.

■ **MARC RIBOT** 8pm, $15, International House, 3701 Chestnut St., 215-895-6543.

■ **PANIC YEARS** with The Tiny Tin Hearts, The Reverse & Fools For Rowan, 9pm, 12:45am, $10, Bleckley Pourhouse, 3801 Chestnut St., 215-222-1234.

■ **PATTY LOVELESS** with Tumbleweed Motel, 7:30pm, $45-$59.50, Sellersville Theater 1894, 24 W Temple Ave., Sellersville, 215-257-5808

■ **PHILADELPHIA F/M FESTIVAL PRESENTS: BOUND BY NOTHING** with Shutterstone & Stellarscope, 8pm, $8, Fire, 412 W Girard Ave., 267-671-9298

■ **PHILADELPHIA F/M FESTIVAL PRESENTS: EVAN DANDO** 8pm, $15, North Star Bar, 2639 Poplar St., 215-684-0808.

■ **PHILADELPHIA F/M FESTIVAL PRESENTS: GREEN ROOM MUSIC SOURCE SHOWCASE** with REMMA, Pearl and the Beard, The Malamantes, The Bloodsuggers, Robbers On High Street & Grant Hart,

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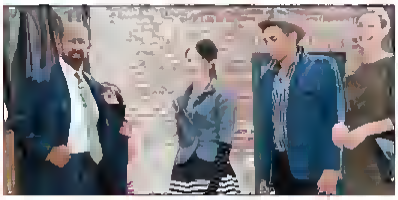
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shoppingspree

By Julia West



+ THE PHILADELPHIA COLLECTION 2010

Style prophets rejoice: The Center City District has helped organize this week's Philadelphia Collection 2010 (thephiladelphiacollection.org), a 10-day 70-plus-event celebration that puts the spotlight on local designers and shop owners. For the fashion faithful, these are some seriously righteous threads.

➤ SHOPPING WITH AN OBJECTIVE

Kim Balaschak will conduct a workshop to help shoppers be smart, savvy and conscious of what goes in and out of the closet. Learn all about the MACK system (mend/alter, consign or keep). Now you'll have no excuse for holding on to that too-big-in-the-boobies granny dress. *Thu., Sept. 23, 6 p.m., free. Second Time Around, 1728 Chestnut St., 215-988-9303, secondtimearound.net*

➤ 1600 BELOW VINTAGE OPEN HOUSE

Feel frilly while browsing 1600 Below Vintage's uber-cute vintage clothing, jewelry and furniture at this open house, one of several taking place at boutiques throughout the city. Scoop up complimentary cupcakes and Prosecco, too. Mahvelous. *Sat., Sept. 25, 5-9 p.m., free. 1600 Below Vintage, 1600 E. Passyunk Ave., 267-974-8801*

➤ TAKING THE STREETS

If you're not burned out on the entire city telling you what's "in" this fall, then finish this week of style mayhem with a blow-out party. Celebrate the official ribbon-cutting of Fashion Lab designer Ron Wilch's learning space that teaches low-income students about the fashion industry. And it wouldn't be a party without a fashion show. DJs and Mayor Michael Nutter (pictured) ... That's right, Mr. Nutt cares about duds, too. *Sat., Oct. 2, noon-9 p.m., free. Fashion Lab, 6143 Germantown Ave., 215-621-6783, phillylab.com*

(julia.west@citypaper.net)

Have an upcoming shopping event? Give it here. E-mail listings@citypaper.net

7:30pm, $13, World Café Live, 3025 Walnut St., 215-222-1400.

■ **PHILADELPHIA F/M FESTIVAL PRESENTS: SLUTTY EARTH** with Decadence, Fatal Verdict, Ill Gotten Gain, Offset & The Fatals, 8pm-12:40am, $7, Grape Room, 108 Grape St., 215-930-0821.

MONDAY 9/27

■ **JASON DERULO** with Auburn, 7:30pm, $25, TLA, 334 South St., 215-922-1011.

■ **MERZBOW** with Charles Cohen, 8pm, $15, International House, 3701 Chestnut St., 215-895-6543.

■ **PAC DIV** 9pm, $12, Johnny Brenda's, 1201 N. Frankford Ave., 877-435-9849.

TUESDAY 9/28

■ **PIRATE RADIO LIVE** 8pm-1am, $5-$7, Blockley Penthouse, 3601 Chestnut St., 215-222-1234.

■ **JASON REEVES** with Brendan James, 8pm, $15-$17, World Café Live, 3025 Walnut St., 215-222-1400.

WEDNESDAY 9/29

■ **FILM SCHOOL** with The Depreciation Guild & Mom Women, 9pm, $10-$12, Johnny Brenda's, 1201 N. Frankford Ave., 877-435-9849.

■ **IVA**, 8pm, $13, World Café Live, 3025 Walnut St., 215-222-1400.

■ **JUSTIN NOZUKA** with Alex Cuba & Ry Cuming, 8pm, $16, TLA, 334 South St., 215-922-1011.

■ **THE BOOKS** with Black Heart Procession, 8pm, $18, Trocadero, 1003 Arch St., 215-922-5453.

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portioncontrol
By Drew Lazor

CUTTING VEDGE

➤ **BORN IN PHILLY** raised in Bala Cynwyd and educated at UPenn, Kim O'Donnel knew she had to address a regional delicacy in *The Meat Lover's Meatless Cookbook* (Da Capo). Head to the "Spring" section of the all-vegetarian tome, and you'll find the "Tempeh Hoagie-letta," which nixes fatty meat in favor of pan-fried tempeh topped with olive salad (like a muffaletta, hence the sandwich's suffix) and served with — kale chips?

For many Philadelphians, that setup might sound as foreign as Farsi. And that's exactly why O'Donnel, a chef who wrote the blog A Mighty Appetite for *The Washington Post* and contributes her food words to Culinate, True/Slant and HuffPo, has written this book, inspired in part by the "Meatless Monday" initiative that encourages Americans to eschew animal protein 52 times a year.

"I was struggling with how I would be consistent with making my diet a little bit healthier, but also doing something that maybe would have a ripple effect," says O'Donnel, who reported on state politics for *City Paper* from 1989 to 1993. Her family has a history of high cholesterol and heart disease, so the author knew a shift in her diet was essential. She and her husband began experimenting with veg recipes and posting them on her WaPo blog to a great response. "It didn't take me long to see there was something here," she says.

The end result features recipes calibrated to safe even the most stuck-in-his-ways bone gnawer — O'Donnel says a balance of textures and careful treatment of "umami," the savory "fifth flavor," are essential to making a veg meal appealing to a carnivorous palate. "This food is really tasty," she says, "and that's the first order of business. [It] *has* to taste good." Highlights include roasted broccoli "pick-up sticks" kicked up with fresh ginger and generous amounts of garlic and cayenne; shepherd's pie stuffed with wine-braised lentils and chopped chard instead of lamb, and a diversity of options with eggs, which the author says are a great meat-to-veg stepping stone.

O'Donnel, who eats meat for about half of her meals, does not want to preach about our discombobulated national diet. She simply hopes to get people back into their home kitchens, where cooking vegetarian or otherwise, is the focus. "I'd like to see more people dusting off the countertop," she says, "whether it's a pork shoulder or it's a ratatouille."

(drew.lazor@citypaper.net)

✦ O'Donnel signs her book Wed., Sept. 29, at 5 p.m. at UPenn Bookstore (3601 Walnut St.).



HOW MUCH CHEESE HAVE YOU EATEN TODAY? A stoner's fantasy, Mac's Macs features four-cheese corkscrew pasta topped with honey-barbecue corn chip crumbs.

NEAL SANTOS

[review]

THE GANG GETS REVIEWED

This article about Mac's Tavern does not contain a single milksteak reference

By Adam Erace

MAC'S TAVERN | *226 Market St., 267-324-5507, macstavern.com. Open Mon., 4 p.m.-2 a.m. Tue.-Sun., 11 a.m.-2 a.m. (food till 1 a.m. nightly). Soups and salads, $5.99-$7.99; starters, $5.99-$13.99; sandwiches, $6.99-$9.99; fries, $4.99-$9.99; breakfast, $4.99-$6.99*

If you've ever seen *It's Always Sunny in Philadelphia*, watched the goings-on at Paddy's Pub — site of underage teen drinking parties, turd-related detective work and restaurant critic kidnappings (!) — and thought, "I'd sacrifice my first-born dumpster baby to hang there," you might be disappointed in Mac's Tavern.

More on citypaper.net

It's true that *Sunny* hunnies Rob McElhenney and Kaitlin Olson are partial owners of this bar, but Mac's doesn't rest on their Hollywood laurels. Which is not to say it's without celebrity swagger, while you won't spy Danny DeVito here, you might see Danny Bonaduce going for high score on the MegaTouch.

Mac's is its own bar, and a good one at that, with down-to-earth tenders, 17 taps, 99 bottles and cans, and happy hour deal-age splenty. McElhenney's St. Joe's Prep posse handles the day-to-day, among them managing partner Eric Vesotsky and Dennis Hart, SJP's current dean of students. Chef Michael Sumnski's menu is more pub than gastropub, but it's mostly tasty and always inexpensive.

French fries? Yes. Regular and sweet potato. Thick and thin. Five kinds flooded with brown gravy. In the "Pot Pie" version, peas twinkled, a farce of health among fries piled with grilled chicken. "Mac's House" gravy fries sagged beneath the weight of red wine vinegar-braised short rib, horseradish and provolone, like the sloppy cousin of Village Whiskey's fries who always gets wrecked at holiday dinners. Fish tacos were fresh, crisp tempura fingers of tilapia in corn tortilla cradles, and the buffalo shrimp weren't bad, either, though not as spicy as their "WTF" sauce suggested.

Sunny nods include Mac's Macs, a stoner fantasy involving four-cheese mac-'n'-cheese under Herr's honey barbecue corn-chip crumbs, It's Always Sunnyside Up eggs, and Sweet D's Sausage & P's, a sandwich that could at least spell Olson's character's name right. (It's Sweet Dee.) Split links of Magho's sausage pecked out of their Baker Street ciabatta covers, nice with sautéed peppers, onions and a swipe of noticeably sweet marinara.

MORE FOOD AND DRINK COVERAGE AT CITYPAPER.NET/MEALTICKET

The sausage fared better than the roast pork, a dry example of what you can't get away with in Roast Pork, USA. Ditto for the chicken cutlet sliders. Available five ways — I got the chicken parm "Red & White" version, cloaked in cold marinara — they're less sliders, more a sandwich cut into three pieces. At least they weren't made with 'coon meat.

(adam.erace@citypaper.net)

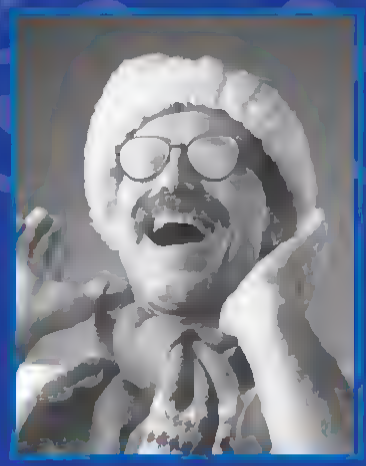
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NOTES FROM THE WEEKEND

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✚ WHAT'S COOKING



Sukkot Harvest Supper with Michael Solomonov *Sun., Sept 26, 3-7 p.m., $125* ➤ Michael Solomonov of Zahav (above) will be preparing a five-course fresh/local feast in honor of the Jewish festival of Sukkot. The meal will take place at Branch Creek Farm beneath a sukkah, or temporary hut constructed for the holiday. The event benefits Hazon, America's largest Jewish environmental organization. Limited transportation from Philly is available, register online. *Branch Creek Farm, 1501 Branch Road, Perkasie, 215-690-1487, hazon.org/harvestsupper.*

Stephen Starr/SPTR Pop-Up Dinner *Tue.-Wed., Sept 28-29, 6-9 p.m., $45* ➤ The Continental Mid-town will fire up some rooftop grills for Starr Restaurants' final "pop-up" dining event. Manning them will be chef Scott Schroeder of South Philly Tap Room, who will cook an Oktoberfest-themed spread: sausages and trout, plus a buffet with liverwurst, potato salad, sauerkraut and more. Tickets (all-you-can-eat and -drink) can be purchased day-of, or call Mid-town to reserve a space. *Continental Mid-town, 1801 Chestnut St., 215-567-1800, continentalmidtown.com.*

Vendemmia Festival *Sun., Sept 26, 2-6 p.m., $40-$50* ➤ Now in its 14th year, South Philly's Vendemmia Festival celebrates the hobby of DIY winemaking. Attendees will be treated to homemade vino in commemorative glasses (included with ticket price — $40 in advance, $50 day-of), a huge variety of Italian specialties served buffet-style and live entertainment. Proceeds benefit the scholarship efforts of the Vendemmia Foundation. *Between Pattison Avenue and Hartranft Street at S. Broad and S. 20th streets, 215-551-3859, vendemmiafoundation.org*

Food Trust Night Market *Thu., Sept 30, 6-10 p.m., pay as you go* ➤ The Food Trust's first-ever night market will bring together street vendors, restaurants and live entertainment. Check out East Passyunk next Thursday to eat food from Paradiso, Maru Global Takoyaki, Sugar Philly and more, chef Tyson Wong Ophaso's new truck, Tyson Bees, will launch at the event. Live music from Attic Taylor (see p. 13) and AKILLES. *East Passyunk Avenue and Tasker Street, nightmarketphilly.org*

—Rachel Burgos

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feedingfrenzy

By Drew Lazor



NOW SEATING

Philadelphia Chutney Co. | Nirav Mehta and Baldev Singh (owner of Aman's and Aman Bistro in the 'burbs) have launched Philadelphia Chutney Co , a quick-serve, all-vegetarian operation, in the space that was Remedy Aiming to service the Center City lunch/dinner crowds, PCC mainly offers dosas (above, 12- to 14-inch-wide crêpes stuffed with veggies, cheese, veggie meats, etc) and sides like medhu wada (fried lentil cakes), idli (steamed lentil cakes) and samosas They'll launch delivery soon Hours Mon -Thu., 11 a.m.-9 p.m , Fri -Sat , 11 a m -late night, closed Sun *1628 Sansom St , 215 564 6446, philadelphiachutneyco.com.*

Hop Angel Brauhaus | For decades, the Blue Ox Brahaus kept the Northeast neighborhood of Fox Chase full with German fare, until the Grund family decided to sell the business to new owners, resulting in an unsuccessful run at a bistro concept. Now, the Grey Lodge's Mike "Scosta" Scotese and partner Patrick McGinley have stepped in to bring the space back to its Teutonic roots Expect local Deutsch-inspired beers on the 12-tap system, in addition to traditional German brews, at all times Chef Matthew Hartnett (formerly of Caribou Café, Zinc) is overseeing a menu that centers on known-and-loved German meats and sausages (schnitzels, sauerbraten, wursts, roasted pork shoulder, etc) and more The Hop Angel's open for dinner only now, with lunch launching soon *7980 Oxford Ave., 215-437-1939, hopangel.com.*

Four Worlds Bakery | Baker Michael "Challahman" Dohch expanded into this West Philly storefront earlier this month While Four Worlds fans can still place orders online, this new space allows Dohch to accommodate walk-ins with fresh breads, he'll also have more room for his bakes Joe Cesa of Joe Coffee roasts beans, available for purchase, on the premises. Hours Mon - Wed and Fri , 6:30 a m -11 a m , Thu , 6 30 a m -6 p.m., Sat.-Sun., 8 a.m -1 p m *4634 Woodland Ave., 215-967 1458, fourworldsbakery.com.*

Got A Tip? *Please send restaurant news to drew.lazor@citypaper.net or call 215-735-8444 ext. 218.*



[i love you, i hate you]

ANOTHER PIECE OF PIE

To "another piece of pie" and "see how things change" I don't know if this is you talking but if it is—it's these messages that made me think you might be mad at me. Are you? You seem to be. It hardly seems fair. But this is what I want you to know. Being friends with you, especially for the last 10 years or so, has been one of the happiest things in my life because I knew better than I ever knew when we were together, that you loved me...I knew that you loved me and you knew that I loved you—not exclusively—we have other spouses (who we love), so we weren't together, but we had that—that we loved each other—and we were happy in each others' presence. At least this is what I thought. Please don't make me lose you again. You may not get over losing your mother I understand that. But you don't have to lose me unless you want to. Find a way to be friends, ok? I did that for you. Please do that for me. Because I won't get over losing you again.

CONNECTED

Sunlight graces the me n to-be-changing leaves of the antebellum south on the eve of departure though a short trip, your on my mind ceaselessly bantering replies to internal questions I have yet to ask. Soon night falls and the stars in their brilliant bright beauty will appear in the heavens above me. Outside my window I watch the world pass by through the sleek darkness eclipsing everything but those bright beautiful stars which connect us even when I'm away. I remind myself I simply have but to look at the dotted heavens above to know that you're there looking back on the other side of the reflectum at home.

HEAD LOVE!

I love you and you know that. I am not understanding what is taking you so long to make up your mind about the apartment! Are you going to move in with me or not? You need to do something because I am tired of you asking me about how and when I am going to pay my bills! Don't worry about my situation cause my situation is not your situation! I am not going to come over your house again until you clean up the kitty-litter box because I am definitely tired of smelling it! How see you soon, hug that shit while you are cooking dinner! I think that shit is fucking gross! PS If you don't wash your hands this time around I me not going to let you in! I hate your nastiness but I love, love your oral pleasures!

I AM A SERVER

I am not a n actress, a model, a singer, a student, I am a Server. I have bills to pay just like you, friends to see, and places to go, just like you. There is no designated end time to my shift- my day ends when you go home. I am a Server. I make your coffee, bake your bread, clean up after your children, offer you dessert. I am a Server. I have no PTO, no vacation time, no sick days, on 401 K. I bring you your food, you steal my pens. My sweat, blood, and tears goes into the seemingly simple act of making sure you get fed. My apron is covered in the dressing you need on the side, my pants stained with cocktail sauce. I am a Server. I go home shower, sleep for four hours, get up to do it again. It's Monday, my day off. Where are you? I am a Server.

I AM TIRED OF YOU!

I am so glad that you weren't calling me that I could just jump for joy because I did and still do have alot going on and you're just kind of in my way. Am I making you feel like shit right now. I am not doing it on purpose but it needs to be said and I am that person to say it! Who the fuck else is going to deal with your nonsense? I am definitely tired of it and it has to stop! I hate the fact that I don't know what is going to come out of your mouth next.

10K

I think I'm crazy. Sometimes it's good. But mostly it gets me into trouble. I think you assume what I'm thinking. And sometimes you might be right.

LET ME IN

Why can't you let me in. I love you and you know I love you. you want to be with me and you know that you should. I don't know what the problem is and how long you think that I am going to wait for you! I think that it is selfish to think that I am going to wait for you to make your move. When you supposed to make your move. I will definitely make my move and then we will see who is really on TOP! I love when you look into my eyes when we make love...oh how it makes me feel! I love your eyes and everything else about you! You are mine... I could care less if you have a girlfriend...she isn't

MISSED CONNECTION

Saw you again last week, you didn't see me.

You: Sharply dressed with a great smile.

Me: A delicious blend of sirloin, short rib, and chuck, grilled to perfection. I'm stacked with Vermont cheddar, caramelized onions, crispy applewood bacon, and housemade bbq sauce. All nestled between the soft curves of a brioche bun.

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Sometimes wrong. I like geeks. As long as they're not woman hating geeks. I like people. As long as they're not yelling at me. I like guys who talk about their feelings to a certain extent—don't be all emo, but don't make me feel like I'm extracting your feelings like a bad tooth. I like a guy that would punch a skinhead in the side if such skinhead punched me. True story! I like 'em musicany more than a artsy philosophical but not the extreme, and I love a guy that loves cats! I hate boxing to compete with a sport team on TV for my guy's attention. And I will not sit there and watch it with you. Cat loving guys be special people. But I fine. I'm out of the question. Because you've already got me pinholed in your negativity. And I just can't break free.

MY SUGAR CANE TOAD!

I adore you my sweet froggie! You horny toad you! I want to string your tadpoles around my neck and leap frog your lap! You mojo me crazy hot and wet for you sweetie. Now you've got me biting my nails with anxiety that only you can release! I am so primed for you—

PEANUT BUTTER

The day we met cupid hit his target right on. I feel like I've been talking about you since I was a little girl, I just didn't know you yet. I used to dance around in the kitchen and tell my mom and god mother I was gonna find me a good man.. Tall, and handsome. Growing up and getting older this image started to fade. Seemed like I had no connection with any of the guys I dated, it just never felt real or special. Now it seems I've fallen and can't get up. I fell for you. Everyday my heart grows, sometimes it feels like its gonna burst because its full of loving feelings and thoughts of you. I don't know if you familiar with this section of the paper but it's called I love you I hate you. I'm writing this cause I want you to know I LOVE YOU and I don't care who knows it. You are very special to me. -Jelly-

PISSED OFF & DICK-MATIZED

You meant the world to me. You were my best friend, my lover, my rock & the best fuck of my life. And you threw it away...for what? Your dumb boss games...I stuck by you for fucking years and you're still playing games. You're 23 years old grow the fuck up!!! You get bored and create some false drama between your friends and sit back and watch. Are you that lonely? That selfish? You think your shit doesn't stink, well it wreaks of bullshit!!! I fucking love you like there's no tomorrow, but you pulling this shit will result in loneliness, then what?? You're gonna turn your balls against each other & watch? Fuck yourself, I love you.

SEXY CONSTRUCTION

I see you every morning on the corner of 2nd and market street! I think you are super cute... I wish that you were my man! I think to myself that you wife should be fucking happy that you are both together fucking in the bed together! I love seeing you in the morning and you say good morning and I look and say hi! I wish you would ask me to go in the back of your truck and let's fuck! I love to fuck and I want you to be mine! I know this isn't the right way to do things saying I want to fuck and all but I believe in getting what I need to say out in the open! How about you OPEN me up!

TO MY DREAM GIRL

I really don't know how we missed one another all those times that we could've potentially met (or did meet and were foiled by an evil Succubus), but now that we did, it is more amazing each day. I don't know how or why I deserve you, but I can't complain. We are the self proclaimed king and queen of South Philly, and baby, although I am away for this (excruciatingly long) short time, you will be on my mind day and night. I found the Franken-woman I made up in my head by getting the best parts of all the hottest girls I've seen throughout my whole life, and I'll NEVER let her go! No one or thing in this life or any state can sway me or even take one iota of my attention off of you, let alone steal me away. Watch out for the Geishas like Sadie says, and remember I have eyes everywhere don't make me break this stupid window now. Love your Kumanji.

→To place your FREE (and 100 word limit), go to citypaper.net/ALLTHEL! and follow the prompts. ADS ALSO APPEAR AT CITYPAPER.NET. Philadelphia City Paper has the right to re-publish "I Love You, I Hate You™" ads at the publisher's discretion. This includes but is not limited to the ads' online publication or for any other use of third party publishing projects.

hatred, with blue eyes mature, 52 115 pounds 36DD-23-34 for in call Monday thru Saturday. South Jersey area, minutes over the bridges call for appt 856-364 1078

HORNY BRUNETTE (100% FEMALE)
Tender exotic, sexy brunette! I've been home alone ..bored ! found my vibrator why don I you come and watch me, we can taste me together And settle for a long hard massage! 24/7 609-678 1860.

MARIAH 100% FEMALE
A PRETTY PUERTO-RICAN PORN STAR READY TO PLAY MY PRETTY FACE WILL BLOW UR MIND!! CUM SEE ME 36D-26-36 115lbs ASK ABOUT MY GREEK SPECIAL! $130 HR 11AM-9PM *82-215-941 2464. Art Museum Location

NEEDLE IN THE HAYSTACK
BUSTY DD EXOTIC BI RACIAL BEAUTY! 100% FEMALE—24/7—PLYMOUTH MEETING AREA KELLY 484-213-6562.

PETITE BOMBSHELL *100% FEMALE*
I make CUMMING fun!!! I have blonde hair ocean blue eyes very curvy like a coke bottle and I guarantee to leave you with a big smile on your face!! 609-678-1860.

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CUM get the naughtiest massage in town that will relaxxx all your HARD muscles (NE) 610-931 1192 Incall.

SWEET SASSY & CLASSY
100% FEMALE
HOTT e ase! 100% all White Natural busty curvy, beauty 857-891-0252 $150 1/2 & $200 hr In/Outcall. Plymouth Meeting location. www.sweetfirefox.net

YOUNG AND VOLUMPTOUS
100% FEMALE
Cum let Tiffany make a meal outta you! Sexy, busty, hungry! 36DD-32-38, N.E. location. 267-974-1117

TS/TV

#1 AMY HOLLOWAY (T.S.)
YOUNG HOT BI-RACIAL SEX KITTEN READY TO PLAY YOUR WAY OR MINE. SMOLDERING LIGHT EYES. 34-24-34 5'7 140LBS 8.5 HARD AND STRONG GENEROUS GENTLEMEN ONLY! INCALL BY APPT ONLY OUTCALL PREFERRED 786-247-8493 or 215-883-4185.

#1 DOMINATE SHEMALE MISS HUNG
19 year old 5'10 Slim Beauty that loves to wear high heels. I have a 9 INCH extra heel for you to have! University of Penn Location. *82-267-808-0890.

#1 SEXY TRANSSEXUAL DOMINATRIX!
New in town Sexy Blank/Spanish transsexual, I m 5 11 long blonde hair,tight & toned body 34D-23-34 with a 10 INCH WHIP!! I'm very dominant, I offer the best in domination and massages. Everything from spanking to toys! And I LOVE to shoot my load! Private & Safe location. (215) 670-8462.

$600 SPECIAL
Transsexual Mea—very sexy hot cutie ready to make you cum spicds.. I m 36D-5'5" 22y/o, 145lbs, very curvaceous, caramel soft brown skin light brown eyes, long hair I am very passable 8 INCHES below the waist PERFECT for sucking—let's see who can POP this!!! Northeast location 267-345-3727

19Y/O CHRISTINE (TS)
Olympic Gold Medalist Cumand Mount my Throbbing Balance Beam 267 255-9744 Good with 1st timers! CC Loc

$60 COMPLETE (T.S.)
Black/Italian mixed Beauty! PRETTY YOUNG HUNG and ready for FUN!!! Center City/Broad St Loc Walnut Street location Special for Ashley 267-407-4480

****$90 SPECIAL SHEMALE SUMMER****
Get n You want it Come in tick up on it Dominant young and hung & Ready 4 fun 10 inches, 5'11" 155lbs Dominican/Black. 40th & Walnut Street location *82-215-921-6780

A NUT BUSTER T.S. @NEW!!
YOU GOT SOMETHING FOR ME DADDY? CUM OVER. (NE) 267-349-7403 MASSAGE INCLUDED 24/7

BROOKE T.S.
The Sexy Shemale Vixen is here for your pleasures! Very passable with a 10 inch surprise waiting for you! Catering to generous gentlemen! I m Black/Italian Mixed 34 D-25-36 South Philly loc 215-294-0180

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Savanne, is here let me make a MEAL outta you!! 36DD-32-36. (8 1/2 FF) Lovely round bottom. *82-215-888-9033 N.E. location.

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19 y/o sexy TS put me to any test 10" long 34C breasts, pretty face, you'll love the real! South Street location 215-303-8770

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MY SWEET I & WAITING...
Alesha sexy transsexual Black/Brazilian mixed beauty, taste my forbidden fruit see if you can maleeme POP! I have long brown hair brown eyes, with perky 34D breasts, 8 INCH lady stick!! Lick and play with my hard nipples ..let s see who can deep throat me? (Incalls only!) Lower Northeast location *82-267-255-8529

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THE LOVELY SUNDAY IS BACK!! I M CARMEL SKIN TONED 5'5 130LBS 34D-24-36 AND VERY PASSABLE... SERIOUS GENTS ONLY!! PRIVATE N E LOCATION CALL ME @ *82-215-554-7434

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VANESSA FOXXX (T.S.)
Sexy Hot and Hung 34DD 24-36 Bi-Racial Beauty Very adminanti Looking to get that ass pounded? I m the girl 4 you! By appt Call 267 986 7574

Men For Men

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Whatz up fellas! You have a FREAKY bi-sexual nasty TOP here that don t mind doing the dirty work!! I m Black/Dominican mixed with dark smooth skin, 12 in thick, I'm 5'10, 165lbs., all ghty bowlegged with a BIG THICK 8 inch COCK with BIGG balls hanging that are extremely full of a creamy white surprise!!! Very dominant and extremely masculine Ask for Jacob. I can be reached at *82 215-897-0740. (24/7) Located in Grays Ferry South Philly. *GROUPS & GANG BANGS AVAILABLE AT YOUR REQUEST* Serious Inquires Only!

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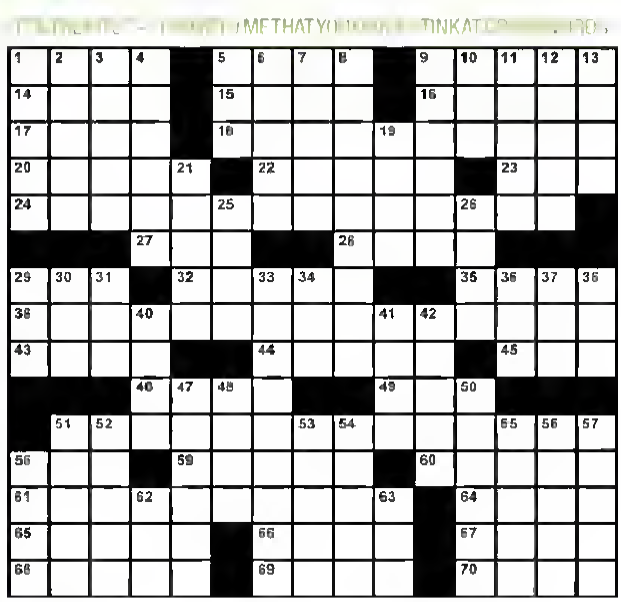
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jonesin'

By Matt Jones

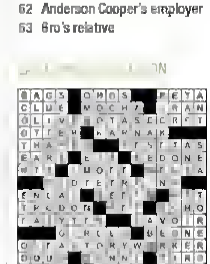


ACROSS

1 Degrees for CEOs
5 Smooth and superficial
9 Football commentator Rashad
14 All there
15 Horror actor Lugosi
16 ___-little backbone
17 Jazz singer Simone
18 Automatic alternative
20 Put up
22 George of "Star Trek"
23 One of the "Golden Girls" actresses
24 Totally understandable
27 One of the Ws in "www"
28 Prefix meaning "bone"
29 "Heroes" actress Larter
32 Middle of a "Flintstones" exclamation
35 Wyatt of the Old West
38 Featured player in a 1980s music show
43 Spoon
44 Feliciano and Carreras
45 Happy Meal prize
46 "Man ____ Mancha"
48 Wanted poster abbr.
51 Refrain from a 1941 Woody Guthrie song
56 Brain scan, for short
58 Should, with "to"
60 Birthstone in a shell
61 Pain reliever option
64 Elite Eight gp.
65 007, e.g.
66 "Able was I ___ saw Elba"
67 Mob bosses
68 Actors Bruce and Laura
69 Really formal letter opening
70 Hissy fit

DOWN

1 Five-letter news channel
2 Figure skater Oksana
3 Photographer Leibovitz
4 It covers maritime court cases
5 "Pygmalion" monogram
6 Native Latvians
7 Related to a pelvic bone
8 Scenic routes
9 Help out
10 VP under LBJ
11 "One Tree Hill" actress ___ Kelly
12 Horrific
13 See socially
19 Most important steps
21 Judge played by Sylvester Stallone
25 Bed in ___
26 "Aqua ___ Hunger Force"
29 "The Evil Dead" protagonist Williams
30 Restroom, to a Brit
31 Unable to work, perhaps
33 Dancer Bill Robinson's nickname
34 Rein- ___ (bubble gum brand)
36 Play the part
37 ___ Speedwagon
38 Be nosy
40 Randy Jackson's show, casually
41 Cope (with)
42 Invite over, maybe
47 Walks on water?
48 ___-garou (werewolf)
50 They're made when making up
51 Kelly Ripa co-host to fans
52 Starring person
53 Pet name given by Pierre
54 Weasel relative
55 Food so good they wrap other food in it
56 Tabriz resident
57 As ___ resort
58 Poste word of surprise
62 Anderson Cooper's employer
63 Bro's relative



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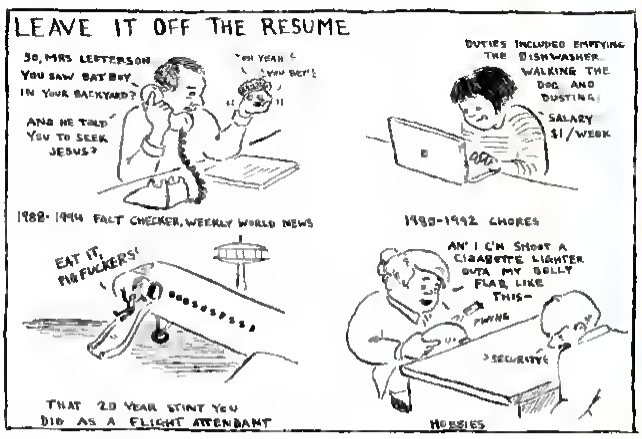
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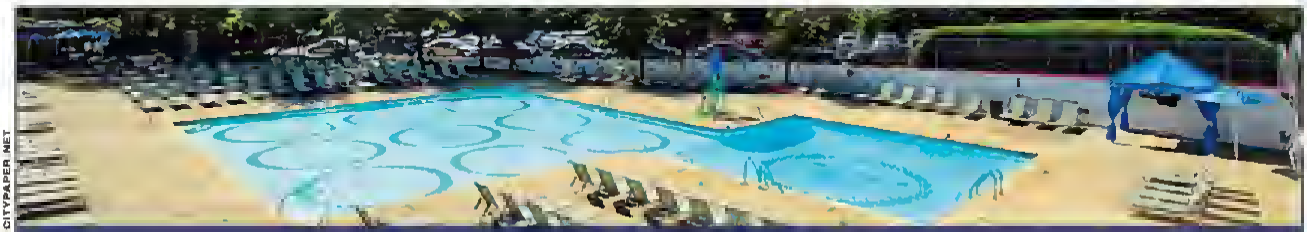
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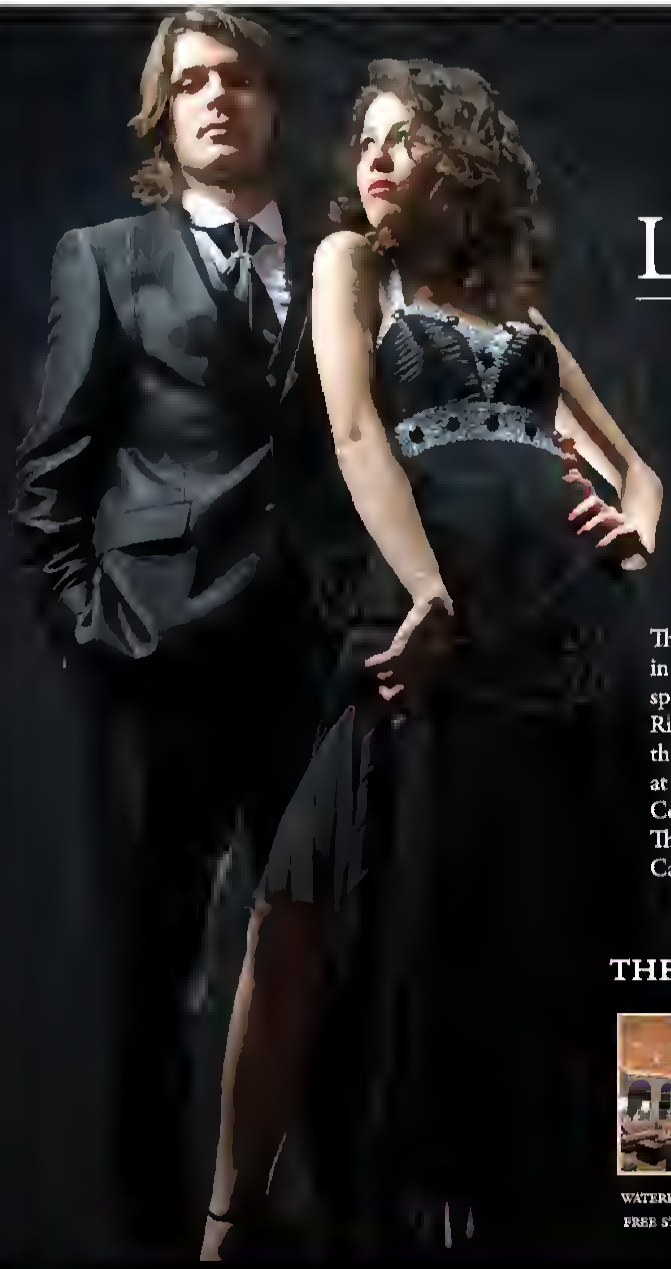


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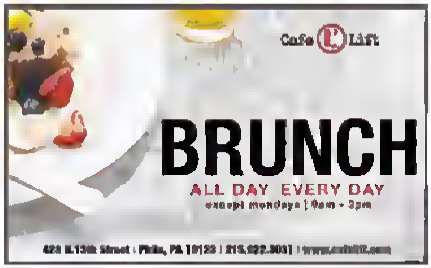
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